

SEPTEMBER 22, 1923

# The Billboard

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September 22, 1923

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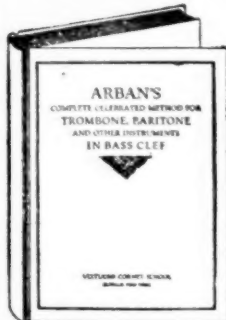
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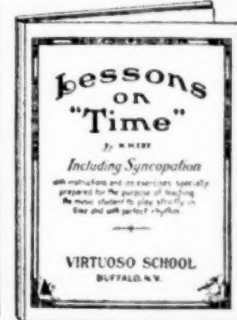
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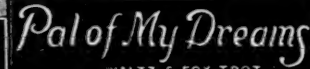
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## CONDITIONS IN VAUDEVILLE

### PEACE WITH MUSIC MEN

Northwest M. P. T. O. Sign Agreement With Society of Composers

New York, Sept. 17.—With the completion of the terms of an arrangement between the Motion Picture Theater Owners of the Northwest and the American Society of Composers, Authors and Publishers last week, the first definite move was made toward the establishment of harmonious relations between exhibitors and the music men. This agreement betokens the rapidly spreading belief among exhibitors that the fees demanded by

(Continued on page 11)

The following is the first instalment of the report of vaudeville conditions compiled by expert investigators for the Actors' Equity Association. Upon this report the Council of the Actors' Equity will base its decision as to whether or not it will undertake the organization of the vaudeville acting profession into a labor union. The second instalment of this report will appear in an early issue.

### The Artiste's Lot Not a Happy One—Searching Survey Made by Trained Investigators for Equity Reveals Many Grave Abuses and Discloses Gross Exploitation and Rank Injustice

#### Historical Background

SOME day the history of vaudeville will be written and it will make a fascinating story. It would lead us too far afield, however, were we to spend much time in the contemplation of what has gone before, for our interest lies in the present and future and not in the past. But some knowledge of the principal events of the past is essential for a thoro understanding of the present, and for this reason we must pause a moment in review.

The student who undertakes the yet unwritten history will no doubt seek to push the beginnings of vaudeville in this country back to the "specialty shows" given as early as 1835 in such places as Enterprise Hall, at 410 Broadway, New York; back to the days when vaudeville was considered a form of entertainment "for gentlemen only"; when the purpose of an act was often solely to serve to draw patrons into saloons and beer gardens so as to stimulate the profitable sale of liquor, and when the actor in this type of performance was looked upon as little better than a hobo.

#### The Beginnings of Modern Vaudeville

Our interest, however, commences with the beginnings of modern vaudeville. Modern vaudeville may be defined as vaudeville conducted in accordance with the principles of "big business". That is to say, vaudeville highly organized on a commercial basis, widely developed, scientifically exploited, with control vested in the hands of a small, centralized and concentrated group of entrepreneurs and capitalists.

We may fix 1900 as the beginning of modern vaudeville, tho, of course, the development was gradual, and no date can be set with absolute precision as marking the dividing line between the old and the new. That year, however, saw the formation of the Western Managers' Vaudeville Association on the one hand and the Eastern Managers' Vaudeville Association on the other

(Continued on page 13)

### ACTORS' CHURCH TO CELEBRATE

"Little Church Around Corner" Will Be 75 Years Old October 7

New York, Sept. 17.—The seventy-fifth anniversary of the founding of the Church of the Transfiguration, which was officially designated as the Actors' Church recently when the Actors' Church Alliance established its headquarters there, will be celebrated Sunday, October 7. That day will inaugurate the Diamond Jubilee Year of the church, which is known thruout the world as the Little Church Around the Corner. The Church of the Trans-

(Continued on page 120)

### THEATER PRICES UP IN SYRACUSE

Increase in Film Rentals and Wages the Cause, Say Managers

Syracuse, N. Y., Sept. 17.—Admission prices at all vaudeville theaters and most of the motion picture houses here were raised last week as the result, the managers say, of an increase in film rentals and demands of musicians, operators and stage hands for higher wages.

The Eckle and Strand, picture houses, now charge 40 cents for Sunday and holiday crowds, for the lower floor, and 25 cents balcony. Matinees

(Continued on page 120)

### RUBIN & CHERRY GOING TO CUBA

Complete Show, Train and All, Signed for Fourteen Weeks

Rubin Gruberg last week closed one of the most important contracts in the history of the carnival business. The entire Rubin & Cherry Shows, with 500 people, thirty railroad cars, horses, etc., will make a tour of Cuba the coming winter, it being the first time in history that a railroad show has visited the island.

Senor Jose Guardado, who, in conjunction with Senor Canossa, operates Habana Park, Havana, has been in

(Continued on page 11)

## NEW RECORDS ARE BEING SET BY THE BIG FAIRS

### KENTUCKY STATE FAIR

Louisville, Ky., Sept. 16.—A great deal of interest among showmen was centered on the Kentucky State Fair last week, owing to the fact that the experiment of replacing the usual carnival midway with a circus was tried. From all accounts the experiment proved quite successful, attendance at the fair increasing and receipts also going ahead of previous years.

G. Garney Cross, the progressive and live-wire secretary-manager

(Continued on page 120)

### NEW YORK STATE FAIR

Syracuse, N. Y., Sept. 15.—With a total attendance of more than 275,000, the State Fair closed here today, setting a new high mark for visitors. The highest previous record was in 1921, when 216,528 people checked in at the turnstiles.

Weather was fair. It rained the day before the opening of the event, but under the stimulus of "Syracuse Day" more than 75,000 people were on hand for the opening. The first day has al-

(Continued on page 120)

### KANSAS FREE FAIR

The great Kansas Free Fair, held the week of September 10 to 15 at Topeka, was not only of interest to that State alone, but to all other fairs and States, both for its magnitude and scope and for the wonderful accomplishment achieved.

After the fair of 1922 the officials decided, after the splendid showing in attendance, exhibits and entertainment, that it would be necessary to have a larger grand stand and a permanent

(Continued on page 120)

### READING FAIR

Reading, Pa., Sept. 15.—Favored with ideal weather, the great Reading Fair—the ninth annual event—scored its greatest success this week, altho the total attendance fell slightly below that of last year.

"Growing larger and larger each year" was the general opinion of those who visited the fair on opening day, and it was echoed by each succeeding day's crowd. Exhibits were so large that the fair association is

(Continued on page 120)

Last Week's Issue of The Billboard Contained 1,072 Classified Ads, Totalling 5,350 Lines, and 791 Display Ads, Totalling 29,406 Lines; 1,863 Ads, Occupying 34,766 Lines in All

The Edition of This Issue of The Billboard Is 75,520 Copies

# JAPANESE SHOWMEN RELIEF FUND "Fight of Century" Booms Business

THE outdoor showmen of America are raising a fund for the relief of Japanese showmen. The difference between this movement and other Japanese relief measures is that the money raised in this endeavor will be distributed entirely among Japanese managers, concessionaires, acrobats, jugglers and artistes generally.

In Japan these artistes belong to the Eta class and receive scantest consideration from their countrymen. They may be permitted to share equitably in the general relief funds. We do not know how these will be distributed—whether caste will be disregarded in the apportionments or not—but there can be no impropriety in American showmen raising money for Japanese showfolk.

This campaign was inaugurated in last week's issue.

All subscriptions should be mailed to our New York offices, 1493 Broadway.

Action is desired. Get busy. Get at it today. List your show and forward list and draft for the total at once. The distress is great. He who gives promptly gives doubly.

All subscriptions will be acknowledged individually and collectively.

Remember, send all money and all names of subscribers to The Billboard, 1493 Broadway, New York City.

- The Billboard .....\$845
- Boyd & Linderman Shows..... 200
- Johnny J. Jones' Shows..... 923
- H. B. Poole Shows..... 25
- F. W. Wadsworth, Mgr. Princess Olga Shows ..... 50

Total to date.....\$2,043

The list of donors on the Johnny J. Jones Exposition follows: Johnny J. Jones, \$500; A. H. Barkley, \$50; W. E. Soldner, \$50; J. S. Murray, \$25; I. Fireside, \$25; W. B. Wecker, \$50; E. B. Jones, \$25; N. Salih, \$25; S. Bauer, \$25; Doc Palmer, \$10; Capt. Sigsbee, \$10; R. H. Goecke, \$10; Geo. W. Rollins, \$10; Alice Kelley, \$1; Betty Richardson, \$1; Genive Waroshick, \$1; Floello Widmire, \$1; Lucille Walters, \$50; Dot Owens, \$50; F. Lewis, \$5; S. Marion, \$5; Max Kimerer, \$5; W. E. Pratt, \$5; C. F. Stillman, \$5; H. Gillman, \$5; Art Wills, \$5; Mrs. Keightley, \$5; Kaplan, \$5; S. W. Shepherd, \$5; E. J. Madigan, \$10; C. W. McCurran, \$10; Blair, \$1; W. H. Davis, \$2; Sam Smith, \$3; W. E. Bozell, \$2; Salter, \$2; Bigsby, \$2; Hanson, \$2; Jas. Dooley, \$2; E. W. Wilson, \$50; G. J. Mosher, \$1; H. M. Goodhue, \$1; George Whitmore, \$1; C. E. Killinger, \$1; Chas. Brown, \$2; H. C. Hill, \$1; Vogstead, \$1; Ike West, \$1; W. Scott, \$1; T. J. Riley, \$1; Tan Brennan, \$1; Ed Owens, \$1; W. M. Ewing, \$1; "Cash", \$1; Girard, \$50; Pat Moron, \$50; W. Kuhn, \$50.

## IMPORTANT JOINT MEETING

### M. P. T. O. of Indiana Invite Four State Units for Conference at French Lick Springs

Frank G. Heller, of Kokomo, Ind., President of the Motion Picture Theater Owners of Indiana, and G. G. Schmidt, Chairman of the Board of Directors of the Indiana organization, at a important session held at the Severin Hotel, Indianapolis, Ind., September 13, at which were sent the Board of Directors of the M. P. T. O. of Indiana, and the Congressional representative of the State unit, extended an invitation to the officers and members of the Boards of Directors of Illinois, Michigan, Wisconsin and Minnesota units for an important joint conference to be held at French Lick Springs, Ind., as guests of the Indiana organization.

The Board during its session recommended French Lick Springs and directed President Heller and Chairman Schmidt to extend the invitation and that the president appoint a committee of two which would arrange for an immediate conference among the States invited, and set the date. The President did thereupon appoint Billy Conners, of Marion, secretary of the M. P. T. O. of Indiana, and Nathaniel N. Bernstein, of Michigan City, member of the Board of Directors of the M. P. T. O. of Indiana, to extend the invitation and meet in person with the representatives of the States invited, and arrange for a date in the very near future for the joint conference at French Lick Springs.

### ELSIE'S MA FIGHTS VILLAGE

New York, Sept. 15.—Mrs. Josephine Bierbauer, mother of Elsie Janis, has challenged the right of the authorities of North Tarrytown to improve the avenue, bordered by her property, which she claims extends to the center of the village. The village contends that it has a clear title to the thoroughfare, and that it will go on with its plans. Legal proceedings are threatened by both parties. North Tarrytown is the home of Elsie Janis.

## NEW CHAIN OF MOVIES

### Allegheny Theater Company and D. C. Meadows' Interests in West Virginia

Hinton, W. Va., Sept. 17.—P. L. Dysard, president of the Allegheny Theater Company, announces that consolidation of his firm's houses with those operated by D. C. Meadows. The merger includes seven theaters, which are located in Richwood, Ronceverte, Beckley, Sylvia, Stanaford and here. It is one of the largest moving picture theater chains in West Virginia. Paul Hollen, vice-president of the Allegheny Theater Company, looks after the theater in Richwood; Dysard operates the two houses located here, and A. D. Daly, secretary of the company, has charge of the theater in Ronceverte.

## PARADISE PARK CLOSURES WITH RECORD CROWD

New York, Sept. 17.—Paradise Park, Rye Beach, closed with the largest crowd in its history, successfully terminating with a baby parade and mardi gras. Fred H. Ponty, manager, will make many improvements for next season.

## SUBSTITUTION OF HANDBILLS; A BERLIN ASPECT



Artists of the Metropole Theater giving a daily advertisement of their handbalancing to combat the huge cost of printing handbills. —Photo: Wide World Photos.

## 500,000 AT CONEY

### Police Called at 3 A.M. To Drive Revellers From Manhattan Resort

New York, Sept. 17.—Five hundred thousand revelers attended the closing festivities at the Coney Island Mardi Gras Saturday night, the wildest of wild nights. All amusements remained open until three o'clock Sunday morning, after which time it was necessary to call out the reserves and street sprinklers to drive the remaining 50,000 back to New York. Coney Island will remain open as a resort, but most of the attractions have closed.

## MABEL MCKINLEY IN CONCERT

New York, Sept. 15.—Mabel McKinley is the latest of the two-a-day songsters to give vaudeville the go-by for the concert platform. She will make her debut in the latter field October 7 at Aeolian Hall under the management of R. E. Johnston. Her company will include Charles Gilbert Spragg and Michael Anselmo. Miss McKinley is a niece of the late President McKinley.

## "IF WINTER COMES"

London, Sept. 15 (Special Cable to The Billboard).—"If Winter Comes", produced at the Palace Theater September 10, lacks the psychology that made the book possible, yet if cut should prove an acceptable film for the general public.

## M'GRATH MAY GO TO JAIL

### Dempsey-Gibbons Fight Films Confiscated in Chicago

U. S. Marshal Robert R. Levy, armed with subpoenas, last week put a stop to efforts to show the Dempsey-Gibbons fight films in Chicago when he walked into the Rose Theater and confiscated the pictures.

District Attorney Edwin A. Olson declared his intention of prosecuting every one connected with the attempt to exhibit the films in the Windy City, and said he would insist on a prison sentence for James J. McGrath, charged with transporting the pictures from Montana. Six others are implicated besides McGrath. The theater manager was not held.

Assistant District Attorney Edwin L. Weisl, who has been assigned to push the prosecution, stated that the action of federal authorities was not in conflict with Circuit Judge Fisher's recent injunction restraining the police from interfering with the showing of the films. Judge Fisher, he pointed out, had no jurisdiction over federal authorities—that only city and county officials were restrained.

## SHEEDY SUES FOR \$25,000

New York, Sept. 15.—Suit to recover \$25,000 from William J. Dunn, of 1493 Broadway, was filed today in the Supreme Court by the Sheedy Vaudeville Agency, thru the latter's attorney, August Dreyer. As only the summons in the suit was filed in the County Clerk's office, cause of the action is not disclosed.

## Cold Weather Also Swells Receipts of Broadway Theaters But Has Opposite Effect on Resorts

New York, Sept. 16.—The fight fans who flocked to New York last week from all over the country boomed business. Theaters on Broadway felt their presence as early as Tuesday. Wednesday afternoon and night it was distinctly manifest. Thursday many houses had capacity. Of course, Friday night attendance was not so big, but Saturday afternoon and night it was a case of turnaway business generally. The cooler weather which reached the Metropolis Thursday contributed to the overflowing business and helped to hold it up the night of the fight (Friday), on which occasion it was far from being poor or light, but it played hob with Coney Island and other shore resorts and nearby parks. Coney's Mardi Gras really ended with the baby parade and the smallest crowd of the season yesterday, altho officially it does not come to a close until today.

## "MOTHER WILLIAMS" NOW IN CANADA

Miss Mary Bridget Anne Williams, Broadway's "Mother" to show folks and press folks, is now in Canada and will be in the Dominion until about the middle of October. First she went to Montreal to tend the grave of her father buried at Cote des Neiges Cemetery over forty years ago. Afterward she goes to Toronto to tend the grave of her mother interred in St. Paul Cemetery sixty-four years ago. She was born in Toronto, lived many years in Montreal, and has resided in New York since 1888. Her mother died when she was eight years old. Her father also died while she was young. Left on her own resources, Miss Williams earned her livelihood in Montreal for some years by teaching music and singing. In 1888, she went to New York, where she continued teaching. Loss of health subsequently compelled her to give up her profession. For many years she sold papers on the streets. She became a landmark on Times Square. But hours were long and it was a hard struggle to make a living. A few winters ago her feet were frozen, causing her much suffering.

One night she attracted the attention of W. H. Donaldson, publisher and managing editor of The Billboard, who was taken by her kindly nature exhibited under stress of conditions and her pleasant "God bless you, sir," with each sale. Mr. Donaldson induced Miss Williams to become a sales agent for The Billboard and to transfer her work to the daylight hours. The Billboard staff named her "Mother Williams", and by that name she has become known to a wide circle of friends and acquaintances. "Mother Williams" is the friend of all and it is said that she has been known on many occasions to dip readily into her purse to help out members of the acting profession with "just a little loan until you sign up."

Miss Williams was very much devoted to her parents, and for years it was her ambition to accumulate enough money to be able to afford a visit to the graves of her father and mother and suitably deck them with flowers. At last her dream is being realized.

Everywhere Miss Williams is being shown real kindness. Bruce Noble, Theatrical Traffic Agent, Canadian Pacific Railway, escorted her from New York to Montreal and made all arrangements for her stay in Montreal. She will be looked after by the Canadian Pacific also while on the way to Toronto and in that city.

On Tuesday morning, September 11, a deputation of actresses, on professional duties in Montreal, called on Miss Williams at Ryan's Hotel, Windsor street, to give her a reception.

On arriving at Canadian Pacific Station, Montreal, Miss Williams was met by M. A. Hargadon and introduced by Bruce Noble. Three hours afterward Mr. Hargadon had finished a beautiful poem about "Mother Williams".

## SOLID AGAINST BROADCASTING

London, Sept. 15 (Special Cable to The Billboard).—The Postmaster-General has decided to meet a deputation from the Entertainments' Protection Committee against broadcasting on September 17, and it is remarkable how unanimous has been the solidarity of all sections of the entertainment industry against helping the British Broadcasting Company to get good programs.

## BRITISH THEATER BURNS

London, Sept. 15 (Special Cable to The Billboard).—Hagger's Picture Palace, near Swansea, was gutted by fire September 11, causing damage estimated at \$30,000.

## "TANGERINE" CLOSURES

### Sudden Halt Caused St. Paul Theater To Be Dark Last Week—Receipts Attached

St. Paul, Sept. 15.—Poor business caused the closing of the "Tangerine" Company after two weeks of showing in Milwaukee and Minneapolis and, as a result, the Metropolitan Theater here is dark this week. Carle Carleton, English producer, in calling a halt on the musical comedy, had his box-office receipts attached in Minneapolis last week by L. M. Scott, manager of the Metropolitan in that city, for Carleton's refusal to play Scott's local house. The money attached by Scott, it is said, was to provide transportation for the company back to New York. Members of the troupe were still in Minneapolis Tuesday.

During the Milwaukee engagement, it is reported, Carleton tried to cancel the Twin Cities engagements, but was persuaded to fulfill his contracts with the St. Paul and Minneapolis houses.

When word of the closing was given last Saturday an effort was made to have the members of the company continue the production here this week on their own responsibility. Word of their refusal of the proposed plan was given Sunday noon.

People who purchased tickets in advance were refunded their money.

"It is the only time in my forty years of theater experience that I have been left in the cold on such short notice," said Scott, "and Mr. Carleton will never have another opportunity to disappoint me."



# DEPOSED UNION OFFICIAL HELD FOR MURDER OF STAGE HAND

## John J. Walsh Refuses To Talk After Being Arrested for Shooting of Joseph Heeney in Jersey City

JERSEY CITY, N. J., Sept. 15.—Joseph Heeney, age 30 years, was shot and instantly killed last night at the stage entrance of the Lyric Theater, where he was employed as a stage hand. Following the tragedy Detective Sergeant Edward Fitzgerald captured John J. Walsh, recently deposed business manager of Local Union No. 59 of the International Association of Theatrical Stage Employees and Motion Picture Machine Operators, of which Heeney was a member. Walsh is charged with murder. It is alleged by the police that he was in possession of a revolver when arrested. He was taken in custody after a desperate struggle.

Walsh lives at 27 Grace street, this city, and, except for asking permission to notify his wife that he is locked up for killing a man, refuses to talk of the shooting. He appears to be about 40 years old. Authorities declare that an investigation shows that Walsh had been drinking heavily since being ousted from his union position a week ago for alleged mismanagement of the office.

According to witnesses, Walsh fired three shots at Heeney, one of which took effect, puncturing his left lung. Heeney was engaged in conversation with Philip Quinn, who plays juvenile parts with the Joseph W. Payton Stock Company, current at the Lyric, when fatally injured. Walsh approached Heeney from behind, it is said, whipped out a revolver and opened fire.

The reports were heard by people on their way to the Lyric and by a nearby crowd that was listening to eight returns from a radio horn, and caused much excitement for a short time.

The shooting was the culmination of an alleged grievance held by Walsh against several members of the union from which he was ousted, and the motive for the crime, so far as can be ascertained, was to avenge the loss of Walsh's position, which Heeney had been instrumental in causing.

According to statements made at the preliminary hearing this morning in the Recorder's Court, the murder was deliberate and premeditated. It was revealed that Walsh visited backstage at the Lyric Theater last Sunday night and engaged in a heated argument with Heeney, threatening him, it is alleged, in no uncertain terms. A member of the stagehands' union testified that he and a friend, Eddie Burke, were threatened in a like manner by Walsh last week. At the time, according to testimony, Walsh vowed that he would "drop" them if they didn't stay out of his way.

Joseph Heeney is survived by his widow and two children, residing at 66 Tours avenue, this city.

## JAMES WINGFIELD MANAGING ADELPHI

Chicago, Sept. 15.—Jim Wingfield, premier booker of one-night stands in the entire West, has a new job. This doesn't mean that Mr. Wingfield has quit the one-nighters or intends to. He is manager of Al Woods' new Adelphi Theater in the Loop (formerly the Columbia), and will act in that capacity this week and next. Then he will go back into the City Hall Square Building, where he has been for so many years. He is still with Cohan's Grand Theater, and is likely to remain with that management for an indefinite period of years. His son, Robert J. Wingfield, is looking after the "home office" while his father is counting the cash in the Adelphi.

## KLAW HAS HENRY MYERS PLAY

New York, Sept. 14.—Marc Klaw, Inc., has secured the rights to Henry Myers' new play, "Pay as You Enter", which was temporarily known under the title of "The Beautiful Place". It was believed that Adrienne Morrison would be presented in this unique play containing but one character. Owing to the author's refusal to make revisions in the script, Miss Morrison will not appear in the production after all.

## FIRST EQUITY PLAYERS' PLAY

New York, Sept. 14.—The first production which Equity Players will make this season will be "Queen Victoria", a play by David Cuth and Walter Pritchard Eaton. It will be produced at the Equity 48th Street Theater during October. So far the cast is unannounced.

## OPERA CELEBRITIES RETURN FROM EUROPE

New York, Sept. 16.—Several operatic stars returned from stays in Europe yesterday aboard the French liner France. Among them were: Giovanni Martinelli, tenor of the Metropolitan Opera Company; Charles Hackett, American tenor, who will sing with the Chicago Opera Company; Giuseppe DeLuca, baritone of the Metropolitan Opera Company; Giuseppe Bamboschek, conductor with the same company, and Florence Mabeth, leading coloratura soprano with the Chicago Opera Company.

Giacomo Lauri-Volpi, young Italian tenor, sailed yesterday for Naples.

## CAPITOL RAISES PRICES

New York, Sept. 17.—The Capitol Theater, Broadway's largest picture house, has advanced admission prices to the balcony seats five cents. The afternoon prices to the balcony have been advanced from thirty to thirty-five cents and the evening prices from fifty to fifty-five cents.

## BACK TO BROADWAY—AFTER FOUR YEARS ON BACK



Nellie Revell is back again and all Broadway is celebrating. Be it known that Miss Revell, who was known the length and breadth of Broadway as the ablest press agent and writer, spent four years on her back at the St. Vincent Hospital, New York, and it was sheer pluck and determination that kept her alive, for she was suffering from a spinal affliction that baffled physicians. —Photo by Keystone View Co.

## OTTO KAHN TO BE FETED IN VENICE

New York, Sept. 16.—Extensive preparations have been made in Vienna to honor Otto H. Kahn during his one-week stay in that city, which begins today. Kahn is highly thought of in Vienna for his work in floating the Austrian loan and for his interest in theatrical and operatic matters. Special performances and many dinners will be given in his honor.

## "PASSING SHOW" TO TOUR

New York, Sept. 14.—"The Passing Show of 1923" will begin its touring season next week in Springfield, Mass., carrying with it a cast of more than 100 people. The production will visit such cities as Buffalo, Cleveland, Toronto, Detroit, Indianapolis and Chicago, where an indefinite season will begin in the middle of November.

Frank Gaby, who was one of the principal comedians in the recent production of "The Newcomers", was added this week to the cast of "The Passing Show of 1923". Gaby will appear in several scenes of the revue, one of which was especially written for him by George Jessel.

## AARONS DENIES RUMOR

New York, Sept. 15.—When confronted with the report that he had signed up Francine Larrimore for a new production, Alfred A. Aarons distinctly denied ever having met the star, nor did he contemplate meeting her in the near future. He may have stressed his annoyance a bit when he further added that Miss Larrimore was unknown to him. The producer of "Magnolia" remembered having heard something to the effect that she was under contract to Sam H. Harris, but he was unaware that all bets are off with the latter management so far as her appearance in William Anthony McGuire's play, "Tin Gods", is concerned.

## GRANVILLE WITH "GO-GO"

New York, Sept. 15.—Bernard Granville will leave the cast of "Vanities of 1923" at the Earl Carroll Theater tonight and join John Cort's musical production of "Go-Go", opening next week in Baltimore. Granville, who appeared with the latter show when it played last season at Daly's Sixty-Third Street Theater and later at the Apollo, will be replaced at the Carroll Theater by John Ryan, formerly associated with Eddie Cantor in a double act in vaudeville.

## LOOS SHOWS AGAIN LAND STOCK SHOW

### Makes Tenth Consecutive Year at Ft. Worth's Big Spring Event

For the tenth consecutive year the J. George Loos Shows last week secured the contract for the Southwestern Exposition and Fat Stock Show at Ft. Worth, Tex. This big event will run for eight days—March 8 to 15.

The Loos shows will begin their Texas fair dates at Seguin next week and end them at Cuero ("Turkey Trot", Fair and Golden Jubilee), making a complete season of forty-two weeks since opening last spring at Ft. Worth. The lineup of attractions includes twelve shows and six rides and twenty-five cars comprise the train.

The show will again winter at the Coliseum grounds, Ft. Worth.

## JANE GREEN SUED BY WINTER GARDEN

### Injunction Is Sought in Federal Court To Prevent Singer Working for Dillingham

New York, Sept. 15.—Jane Green, formerly of the vaudeville team of Green and Blyley, is named defendant in an action brought in equity in the United States District Court by the Winter Garden Corporation, alleging breach of contract, protesting the signing up of the singer with Charles B. Dillingham and asking an injunction pending the suit, to be made final on trial, restraining the defendant from performing for any theatrical concern other than the complainant before August 1, 1924.

The amount involved is alleged to exceed \$1,000 necessary to confer Federal jurisdiction.

The complainant alleges that a contract was made in August, 1920, with Miss Green and her husband, James Blyley, for a year's work at a remuneration of \$300 a week. The Winter Garden Company alleges also that it had an option whereby it could renew the contract from time to time and thus retain the services of the two.

Miss Green's act is described in the complaint as a singing act which is "novel, unique and extraordinary". The complainant alleges further that she has become invaluable to the company because she has become a popular favorite, chiefly due to her mannerisms, gestures, voice and ease of manner.

The complaint reveals that no rift in the relations between the contracting parties occurred until Mr. Blyley fell ill about a year ago and retired from the act. The contract, still with the optional clause, was then modified, according to the complaint, in order to permit Miss Green to appear alone, but at a salary of \$250 a week. On May 28, 1923, the complainant alleges the contract was renewed for another year from August 1 last.

Last August 21, says the complaint, while she was filling an engagement in Chicago in the complainant's behalf, Miss Green walked out. Since then she has refused to appear in any theater where the complainant has directed her to appear. Therefore the Winter Garden is seeking to prevent the singer from performing for anybody else and is asking that damages be ascertained and awarded.

## FILM ACTRESS GETS DAMAGE

Los Angeles, Sept. 15.—Edna Pennington, motion picture actress, was this week granted damages of \$1,638.85 in her suit against Norman Manning for \$28,500. Miss Pennington testified that on May 26, 1920, Manning employed her to appear in a Hollywood parade, with the understanding that he was to furnish transportation to and from her home. After the parade Miss Pennington claimed Manning drove recklessly and the automobile overturned, causing her severe injuries from which she did not recover sufficiently to resume her acting for more than a year.

## RANDALL RETURNS AT LAST

New York, Sept. 15.—Not without a definite purpose has Carl Randall made an extensive tour of Europe. As he stepped off the gangplank yesterday he was seen sporting a Spanish cane, heavily filigreed in silver, which he secured in Madrid on the expert advice of Leonardo de Valencio, Spain's most cherished and revered bull thrower. But the unique Spanish stick was too much for Randall, so it has since become the property of Richard Richards, a fellow Lamb, which means that Leo and his suggestion has gone for naught.

Lenore Ulric, in "Kiki", is scheduled to follow Alice Brady, in "Zander", at the Powers Theater, Chicago, but it will probably be some time as Miss Brady is making a huge success here and will doubtless remain for a number of weeks.



## FOUND GUILTY OF GIVING "INDECENT AND OBSCENE" PLAY

Los Angeles Police Judge Fines Producer Frank Egan and Nine Members of "Getting Gertie's Garter" Cast \$50 Each—Case Appealed

LOS ANGELES, Sept. 15.—Frank Egan, producer of "Getting Gertie's Garter", the Avery Hopwood farce which was presented in New York last season by Al Woods, and nine members of the cast were found guilty by Police Judge James Pope yesterday of giving "an indecent and obscene presentation."

Judge Pope imposed a fine of \$50 or twenty-five days in jail upon the ten defendants. Notice of appeal to the Superior Court was promptly made by attorney for the defense and bail of the same sum as the fine was put up.

Judge Pope, in reaching his decision, read from the manuscript and pointed out certain passages which, he said, transgressed the confines of decency. He declared that Gertie's insistent efforts to become "compromised" would, in real life, be grounds for divorce, and therefore he promptly divorced it from the list of local theatrical attractions.

Egan was first sentenced to a fine of \$500 and 100 days in jail by Judge Pope; William Burrell, the stage manager, the same, and other defendants \$100 or fifty days. Counsel for the defendants protested this, pointing out that a city ordinance upon the subject limited the sentence. Judge Pope then imposed the maximum allowed.

## GREAT RECEPTION FOR CONSTANCE COLLIER

"Our Bette's" at Globe, London, Besieged by Playgoers

London, Sept. 16 (Special Cable to The Billboard).—"Our Bette's", produced at the Globe Theater Wednesday, was besieged by playgoers all day and prices were doubled the first night. Constance Collier was given a great reception upon her return after a serious illness. She played an unpleasant, sensual Duchess comically and, with Marion Terry and Reginald Owen, made good in varied parts. Henry Ford, as the dancing master, hit a note of farcical vulgarity surely. Alfred Drayton gave the best performance as the sentimental, money-ridden proprietor of the calculating, cynical Lady George. Margaret Bannerman lacked the finesse to convince in the last-named part, but made a laudable attempt, occasionally scolding and working hard throat. The Somerset Maugham play drags in places and misses the high comedy key thru sentimental and farcical false notes.

## BLANCHE RING'S MOTHER STARTS WILL CONTEST

Boston, Sept. 12.—Mrs. Jas. H. Ring, mother of Blanche Ring, the actress, and Cyril Ring, moving picture actor, and mother-in-law of Thomas Meighan, the film star, announces that she is going to contest the will of her 80-year-old sister, Miss Jessie Ross, who left all her savings to Benjamin Bigwood, a 30-year-old married man of Everett, Mass., who is virtually unknown to the Ring family.

Miss Ross died recently following an accident. Mrs. Ring states that in 1910 her sister made a will in which all the property was to be left to her. Two years ago another will was drawn and all property was left to Mr. Bigwood, whose father once knew Miss Ross when she supervised the servants in a Beacon street residence.

About \$6,000 is involved, and senile dementia is claimed as the ground for considering the second will invalid.

## TO BRING REVUE FROM ABROAD

New York, Sept. 15.—Walter Wanger, in acting as representative for Andre Charlot, will remain in New York just long enough to complete final arrangements for the transportation of Andre's "London Revue" to this country, when he will book return passage to London. The American presentation will take place here New Year's Eve under the management of the Selwyns. Charlot's productions are an annual event at the British capital. Prominent in the "London Revue" to be disclosed on Broadway will be Beatrice Lillie and Gertrude Lawrence.

## GT. NORTHERN OPENING DATE

Chicago, Sept. 14.—The date for the reopening of the Great Northern Theater has again been changed and the house will turn on the lights October 6. "Sally, Irene and Mary" is to be the opening bill. This makes the premiere come on Saturday night, a novel experience to Chicagoans.

## JEWISH NEW YEAR DREW CAPACITY TO YIDDISH HOUSES

New York, Sept. 15.—Rosh Hashana, the Jewish New Year, is a day of merrymaking as well as of worship for the Jewish population in New York, as box-office receipts testify. A canvass of the theaters, both movies and otherwise, in the Jewish districts of the city indicated how widespread this increase in attendance was.

A marked increase was particularly evident in the case of those theaters which appeal especially to Jewish folk. The theaters on Second avenue, which present Jewish vaudeville, played to capacity. The same was true of the vaudeville theaters uptown. Thomashefsky's Theater, presenting dramatic productions, and the Lenox Theater, which plays stock, shared in this general increase.

## JOHN BARRYMORE RETURNS

His Wife-Playwright Will Remain Abroad Another Year

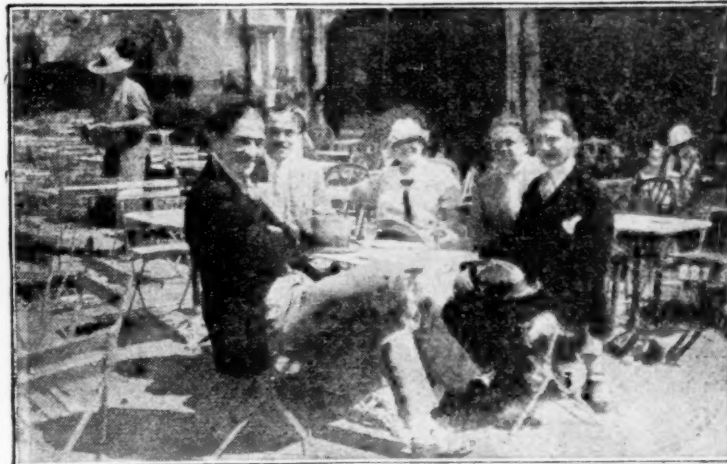
New York, Sept. 15.—John Barrymore has just returned from a six months' vacation in Europe, only to leave town in a day or so for the Coast, where he will begin work on a film version of "Beau Brummel". The star's picture contract does not, however, interfere with his reappearance in "Hamlet", which will take place about end of November. Barrymore on being interviewed, said that his wife, whose nom de plume is Michael Strange, will remain abroad for at least another year, during which time she will have finished a play especially written for him.

The play that impressed him most while in London was "The Dancers", by Viola Tree, with Gerald Du Maurier playing the leading male role. "Du Maurier," Barrymore said, "is a wonderful actor, one of those clever English artists who never come to America. He can hold the audience with the pathos in his fine acting and then change to comedy in a few minutes and convulse them with laughter. I have not seen a better play for a long while than 'The Dancers', nor a better actor than Du Maurier. We should have him visit this country."

## MAY RAZE ROCKFORD O. H.

Rockford, Ill., Sept. 16.—The Rockford Opera House, erected in 1880, and until 1914 the home of road shows, will soon be on the market, according to its owner, Frank G. Hogland. The proposal to widening Wyman street will probably mean its destruction. The house has been closed since the war, when for a few months it changed its policy and showed motion pictures.

## A SUMMER PARTY ON THE RIVIERA



Left to right: Georges Carpentier, Maurice, the American dancer, who has just left with his partner, Leonora Hughes, for Biarritz, to dance at a garden party before Ambassador Moore and the King of Spain; Mr. and Mrs. Duclos, and Harry Pilcer, the American dancer, now appearing at the Palace in Paris.

## "THE LULLABY" CENSORED

Bostonians Complain About "Strong" Scenes in Florence Reed's New Play

Boston, Sept. 12.—The "The Lullaby" is said to have been considerably toned down for its Boston presentation, so many complaints were made about certain obnoxious elements in the play, particularly the strong "hut" scene and dialog in the last act, that Mayor Curley held a conference with Manager Lothian at the Colonial Theater Wednesday and subsequently announced that the management had agreed to eliminate the objectionable matter in the play. The Mayor also stated that if the elimination did not satisfy complaints he would call a meeting of the Censorship Board, consisting of Judge Bolster, Police Commissioner Wilson and himself, and all three would visit the theater separately and make individual reports with recommendations as to what further action should be taken.

"The Lullaby's" engagement here is for two weeks only, it being scheduled to open in New York September 17.

## KENNEDY AND THOMAS TO GET MASONIC DEGREES

New York, Sept. 16.—The 111th annual meeting of the Supreme Council of Scottish Rite Masons of the Northern Jurisdiction of the United States will begin at the Pennsylvania Hotel here tomorrow. Five New Yorkers will be given thirty-third degrees on Tuesday, among them being Charles Rann Kennedy, actor and dramatist, and Augustus Thomas, playwright and executive head of the Producing Managers' Association.

## \$500 PRIZE OFFERED FOR BEST RADIO DRAMA

Schenectady, N. Y., Sept. 15.—The General Electric Company Broadcasting Station, WGY, is offering a prize of \$500 for the best radio drama submitted during the three months' period commencing September 1. The winning play will be sent out from the Schenectady station by the WGY players during the winter months.

The requirements of such drama are peculiar in that the author must base his appeal entirely on the imagination and the auditory sense of his audience. He must place himself in the position of one who is writing a play for a blind public.

## SILVERS GO TO COTTAGE

Chicago, Sept. 13.—Mr. and Mrs. Lew Silvers returned to Chicago this week following the close of the season with "The Shepherd of the Hills", which Mr. Silvers managed for Billy Gaskill on chautauqua time. They reported an excellent season and will return to Mr. Gaskill this winter. The Silvers will go at once to their Wisconsin home to rest for a spell. Lew has a lot of fishing ideas in his head and having had a lot of experience will probably realize on some of them.

## WEHLE IN GRAND RAPIDS

Chicago, Sept. 15.—Joe Owens, musical director of the Billy Wehle Company, accompanied by Walter Deering, Bob O'Connor and Walter Avery, were Billboard callers this week. They were on their way to open their season of musical stock at the Orpheum Theater in Grand Rapids, Mich.

## Friend of Showfolk Elected to Senate

William Workman, Popular Virginian, Started Career as Billposter With Barnum Circus

Richmond, Va., Sept. 15.—For the first time in many years outdoor amusement interests and the interests of the outdoor advertising concerns will have a champion among the lawmakers of the Virginia Legislature when State Senator William W. Workman takes his seat next January.

Mr. Workman, now a member of the Board of Aldermen of Richmond, is the head of the Dixie Poster Company and of its parent corporation, the Burton System, controlling practically all the billboards in Virginia and extending over a great portion of the Atlantic States.

"Bill", as he is familiarly known, began his active career as one of the billposting crew of the No. 1 car of the Barnum & Bailey Circus about thirty years ago. As a youth he was the pal of the late William Rock and other talented boys who later became celebrities of the theater and white tops. He was for years sought out by circus and theatrical advance men coming here for the advice and assistance he was always ready to render. His popularity with traveling showfolk is no greater than his popularity in Richmond, as attested by his political preferment. He never waged a losing political campaign.

As a member of the State Senate Mr. Workman will, no doubt, be of incalculable advantage to the interests of outdoor showmen. The existing laws of the State give the outdoor showmen the worst of it all along the line. The taxes and license fees are exorbitant and the restrictions on the legitimate show business are so rigid that many carnivals are virtually barred. The new senator has before him many opportunities to improve conditions and make the Virginia field more desirable.

## SUIT OVER THEATER STOCK

Champaign, Ill., Sept. 15.—Charles C. Pyle, former manager of the Virginia and Rialto theaters, and H. E. McNevin, former secretary, have brought suit for the appointment of a receiver and an accounting of the affairs of the Stoolman-Pyle Corporation, which operates the Virginia Theater. The bill alleges that the theater pays "handsome profits" and the rentals are a steady source of income. Bonds to the amount of \$300,000 are alleged to have been sold for the construction of the theater. The petitioners charge that a year ago Stoolman forced McNevin to resign and that Mrs. Lois Stoolman succeeded McNevin while Pyle was forced to resign in May, 1922, and Stoolman elected himself president and treasurer, with Pyle as vice-president. It is charged that Stoolman is trying to wreck the corporation to further his interests.

Stoolman declares the action is the result of a dispute over a \$30,000 surplus fund held for the safety of stockholders and informs shareholders that the action will in no way affect their investment. McNevin, he said, never had stock and Pyle only held a small interest in the company. McNevin claims the suit is to determine the cost of the building and increase the value of the bonds.

After the suit was begun Pyle was succeeded as manager of the two theaters by A. N. Gonslor, former assistant manager.

## PHILLY HOUSES DECLARED SAFE

Philadelphia, Sept. 16.—Every theater and place of amusement in this city underwent a thorough inspection last week by Fire Marshal George W. Elliott, and each establishment, together with all the appliances and physical features, was found to be in first-class condition. In his report the fire marshal stated that the theaters here have maintained a very high standard of physical safety.

## "HARWOOD BLOOD" WELL ACTED

London, Sept. 15 (Special Cable to The Billboard).—The Repertory Players on Sunday at the Kingsbury Theater produced "Harwood Blood", an indifferent piece by Frank Russell. It was well performed by a clever cast, Leo Carroll and Raymond Massey being especially good.

## THRIFTY THEATER EMPLOYEES

Spokane, Wash., Sept. 17.—Every member of the Hippodrome Theater staff must carry a savings account, according to a ruling just made by Manager Maurice Oppenheimer. Each week the employees must show a deposit to their credit, no matter how small.



# UNION MAY EXCEPT STAGE "KIDDIES" AS CHILD LABOR

## Is Belief of Frank Gillmore, Who Will Be Sole Representative of Profession at A. F. of L. Convention

NEW YORK, Sept. 17.—Frank Gillmore, executive secretary of Equity, will leave here Wednesday to attend the convention of the American Federation of Labor in Portland, Ore. He will be the sole delegate for the acting profession this year. While Mr. Gillmore's main reason is to attend the convention, he will use the opportunity to visit several branch offices of the organization and pass on other business for Equity.

Mr. Gillmore's first stop will be at Chicago, where he will confer with the Western representatives of Equity, particularly about the Baldwin Bill, which taxes traveling attractions heavily. Equity is opposing the measure and plans will be laid at this conference looking to its defeat.

From Chicago Mr. Gillmore will go to Vancouver, B. C., and from there to Portland for the convention, probably stopping off in Seattle. The convention opens October 1 and lasts for two weeks. Following its close Mr. Gillmore will travel to California, where he will address two meetings of the association, one to be held in San Francisco and one in Oakland.

The next stop will be made in Los Angeles, where the Equity secretary will stay about one week. From there Kansas City will be visited and a return stop made in Chicago. He will then return to New York, arriving here about October 31.

When asked today if he thought any important matters affecting the theatrical profession would come up at the American Federation of Labor convention, Mr. Gillmore stated that he did not expect any. The only resolution which might affect the theater, he stated, is one on child labor, which is almost certain to be introduced. Mr. Gillmore declared that while he was much opposed to the labor of children in mills and factories, he thought the case of stage children was quite different and would try to have the resolution modified, if necessary, to exempt them from its rulings. Mr. Gillmore said if the convention does not accede to his request, Equity will be willing to abide by the will of the majority, but he believes if proper provisions are made for the schooling of stage children and restrictions made governing their welfare, the Federation will probably see the matter differently than as a straight case of child labor.

### "THE OUTSIDER" PUT OFF

New York, Sept. 15.—The production of "The Outsider", one of the outstanding successes of the London season, which was to have gone into rehearsal almost immediately here under the direction of William Harris, Jr., has been postponed until later in the season. The reason for the postponement is because of an unsatisfactory last act. This section of the play was deemed to be anti-climactic and the author is to come to this country and rewrite it. It is expected that the play will be ready for production about the first of next year.

Richard Bennett, who was to have played the principal male role in "The Outsider", has been engaged by the Shuberts to appear in "The Dancers". This is another play which has been successful in London, with Gerald du Maurier and Tallulah Bankhead in the leading parts. These two roles will be played here by Richard Bennett and Jean Oliver, a newcomer to Broadway. Miss Oliver has had extensive experience in stock and is a discovery of Mr. Bennett's.

### WEITING OPERA HOUSE CLOSED

#### Syracuse Building Commissioner Orders Changes for Theater

Syracuse, N. Y., Sept. 15.—Reopening of the Weiting Opera House with Columbia burlesque has been blocked by the Commissioner of Public Safety, who orders that the theater can not be used until the owners have complied with requirements of the building code. A sprinkler system must be installed and other changes made. The Shuberts are ready to sign a new lease for the theater, William Rubin, their local representative, says.

### ORCHESTRA OF WOMEN

Chicago, Sept. 15.—Irma Glen Becklenberg, termed the youngest orchestra leader in Chicago, has returned from a four months' tour of Europe and has begun the organization of an orchestra composed entirely of women.

### OVATION FOR PAVLOWA

#### At Covent Garden, London—Special Performance for Japanese Relief

London, Sept. 22.—Pavlova was tendered a tremendous reception at the Covent Garden Opera House in "Fairy Doll", "Ajanta Frescoes" and "Divertissements". The Indian dance produces the effect of old Buddhist sculpture most vitally and is more ambitious than anything Pavlova has yet offered, with exquisite music by Tcherepnin. Nivkoff is an ideal partner for Pavlova. Hilda Butsova had a considerable share of the applause. She is an English dancer, her real name being Boot, but has Russianized her name like several others of the company. The proceeds of one special performance were given by Pavlova to the Japanese Relief Fund. Her dancing was broadcasted, the radio fans listening to the music and the patter of feet.

### MARTHA HEDMAN IN "THANK-U"

New York, Sept. 15.—John Golden has engaged Martha Hedman to play the role of Diane Lee in the special Boston cast of the Winchell Smith-Tom Cushing comedy, "Thank-U", which opens at the Hollis Street Theater there September 24. Harry Davenport will again play the Rev. David Lee, and others included in the company are Richard Sterling, Frank Monroe, Phyllis Rankin, George A. Shiller, Phil Bishop, Nancy Lee, Edward Crandall, Jr.; Helen Judson, Eleanor Post, Frederick Malcolm, Herbert Saunders, Elisha Cook, Jr.; Albert Hyde, Will Chatterton and Leslie Palm.

### GREGORY IN CHICAGO

Chicago, Sept. 13.—Will H. Gregory has returned from a tour with "Her Temporary Husband", on chautauqua time, in which he played the leading part and was manager.

### KING OF SWEDEN HOST TO REPRESENTATIVES OF FOURTEEN NATIONS



King Gustaf, with the Comte de la Vaux on his left, receiving the delegates to the Federation Aeronautique Internationale, which met recently at the Gothenburg Exposition in Sweden. —Photo: Wide World Photos.

### WANTED DIALOG STOPPED

New York, Sept. 15.—Last Tuesday night the performance of "The Crooked Square" at the Hudson Theater came very nearly being broken up by the remarks of a spectator in a box who took exception to some of the dialog used in the play.

In the scene in question Edna Hibbard and Ruth Donnelly, playing girls who have just been released from a reformatory, were in the midst of relating the experiences which sent them there. This was a somewhat vivid description of prostitution with some rather un veiled language. A man seated in one of the boxes seemingly took exception to this, for he shouted, "Stop that language!" There was a moment of silence on the players' part and then the dialog was resumed, as the audience craned its necks to see who had caused the disturbance.

A minute or two later the man again shouted, "Stop that language!" and an usher came down to him and whispered something in his ear. Miss Hibbard and Miss Donnelly were visibly agitated by the disturbance, but pluckily kept on with the play, while the audience yawned its comments. After a few moments of this the disturber left the theater and the house quieted down.

During the first-act intermission the man was accosted just outside the theater by several men in the audience and asked for his reasons for objecting to the dialog. He voiced his opinions in a loud voice and a large crowd quickly gathered. Two policemen soon arrived on the scene and escorted him to the Geneva Restaurant, next door to the Hudson Theater, where they evidently spirited him away, for nothing was seen of him later.

The disturbance rather upset the two players who were on the stage when it happened, an inquiry back stage revealed, but both were able to resume playing and the rest of the piece continued without incident.

### "THE FOOL" HAS 'EM TALKING

Worcester, Mass., Sept. 13.—Channing Pollock's "The Fool" played to banner business here last week, and that its effect was strongly felt is evidenced by the fact that people here are still talking about it and saying with voluntary enthusiasm that it was the best play they ever saw.

# FIRE SWEEPS MAINE RESORT

## Hotel and Amusement Places at Old Orchard Suffer Heavy Loss

Old Orchard, Me., Sept. 15.—The Forest Pier Hotel and several amusement places were destroyed by fire here early today with a damage estimated at \$150,000. The colony here is well-nigh deserted and had it not been for a breeze, which swept sparks out to sea, the entire place might have been destroyed. All fire-fighting apparatus was called out and was reinforced by help from Portland, Biddeford and Saco.

Their efforts prevented a repetition of the disaster of 1907, when fire caused a loss of \$175,000 to the resort.

Origin of the fire has not been determined. It is believed to have started in the "Temple of Fun", near the head of the pier, and to have spread both ways. Most of the property destroyed was owned by J. W. Duffy, of Lawrence, Mass. The merry-go-round, which was consumed by the flames, was owned by Duffy and Edward Rhoades, of Reading, Pa.

### JUDGMENT IN FAVOR OF SOVIET MOVIE CO.

New York Sept. 15.—Judgment for \$1,400.86 has been filed in the Supreme Court against Reginald Warde, Inc., in favor of the Russo-American Cinema Exchange, Inc. The judgment was obtained by default in an action brought to recover \$1,345.92. It is alleged the Warde concern made an agreement to supply the plaintiff with ten motion pictures to be submitted to the Russian Soviet government, with the option ninety days thereafter of availing itself of the exclusive right to exhibit the pictures in Russia. It is alleged if plaintiff decided to cancel the contract it could return the pictures, and the Warde concern would return \$1,000 paid on account and \$345.92 for the sample prints and negatives and can containers.

Plaintiff charges it decided to cancel the agreement and tendered the return of the prints and negatives, which offer was refused, as was the money paid over to defendant. Arthur L. Davis, of 290 Fifth avenue, is attorney for the plaintiff.

### UNDERSTUDY GETS CHANCE

New York, Sept. 15.—Symona Boniface has played in Mary Newcomb's place in "The Woman of the Jury" at the Eltinge Theater for several days, due to Miss Newcomb's inability to work. This was caused by her collapse while brooding over news received from California that her husband, Robert Edeson, was seriously ill there.

Miss Boniface had been engaged to understudy Miss Newcomb and had just arrived in town from playing a stock engagement. She had never seen the part and dropped into the theater at 7:45 to look for mail. Miss Boniface was then told that Miss Newcomb would be unable to play and she would have to get ready to go on in the part.

She was given fifteen minutes for rehearsal and told the plot of the piece. By "winging" the part she was able to get thru the performance, tho not without some uncertainty. Later in the week she was playing "letter perfect". It so happened that the understudy who had been originally engaged for Miss Newcomb's part was sent on the road the day previous to Miss Newcomb's collapse to play in the road company of "The Love Child". In the emergency Miss Boniface was the only one available for the part.

### ALEX A. AARONS RETURNS

New York, Sept. 14.—Alex A. Aarons, son of Alfred E. Aarons, has just returned from England, where he witnessed the London opening of his production, "Stop Flirting", familiarly known in this country under the original name of "For Goodness' Sake". He says P. G. Wodehouse, the English librettist and playwright, is writing a new musical comedy for Fred and Adele Astair, who are appearing in Aarons' London production. In view of this the Astairs are not expected to return to America for many months.

### OPERA SINGER IN "CASANOVA"

New York, Sept. 15.—Mary Ellis, who has appeared at the Metropolitan Opera House in such notable productions as "Louise", "The Bluebird", "Faust" and other operas, will be one of the featured members of "Casanova" when the Woods-Miller production is presented at the Empire Theater September 24.

### TO PRODUCE "SWEET SUSIE"

New York, Sept. 14.—Edwin Miles Fardman has secured the American and English rights to the musical comedy now running in Berlin under the title of "Susse Susi". In all probability the German importation will be rechristened "Sweet Susie" when the production for this country is made. The play, in brief, has to do with a Prince's amour with a manikin during the time of the Congress of Vienna. The book is by August Neidhardt and Richard Bars, and the music by Siegfried Grzyb.

### LOAN SCENERY

New York, Sept. 17.—The Metropolitan Opera House here has lent the scenery of "Oberon", the opera, to the State Opera House, Vienna, where it will be presented in October. The high cost of scenery in Vienna prohibited the production unless it could be secured somewhere else. The Vienna company will pay the transportation.

# FAVOR EXHIBITOR-CONTROLLED DISTRIBUTING ORGANIZATION

## Enthusiastic Meeting Held in Los Angeles by M. P. T. O. of Southern California—Aim To Lower Costs in Movie Field

LOS ANGELES, Sept. 13.—That the exhibitors of this territory are in a receptive state of mind for an exhibitor-owned and controlled distributing organization was evidenced yesterday at a meeting held here under auspices of the Motion Picture Theater Owners of Southern California for the purpose of considering the advisability of endorsing such an association.

The meeting was called by Glenn Harper, secretary of the local exhibitors' organization, who explained the origin and purpose of the Motion Picture Theater Owners' Distributing Corporation, which was recently organized and is sponsored by the M. P. T. O. of A. Carl Anderson, chairman of the advisory committee of the association and president of the newly formed Anderson Pictures Corporation, explained to the assembled exhibitors the plan his company will follow in distributing the product of the theater owners' organization.

That the sentiment of the assemblage favored the departure in distribution methods was clearly expressed by the various speakers, including W. W. Whitsen, of San Diego, who stated that the exhibitors had long awaited a real distributing organization of their own.

Harry Leonhardt, a well-known figure in local film circles, heartily endorsed the plan and paid tribute to Carl Anderson, whom he has known thirty years. Mr. Leonhardt spoke of the need of an exhibitor-controlled distributing corporation as a medium of bringing rental prices down to an equitable basis.

For the Motion Picture Directors' Association, which will be interested in the production end of the plan, Phil Rosen, John Ince and George Sargeant, secretary of the M. P. D. A., endorsed the efforts of the Theater Owners of America and the Anderson Pictures Corporation as long-desired mediums for the filming and distribution of better pictures at more equitable rental prices.

Wedgewood Nowell, popular player of the Hollywood motion picture colony, stated that the actor would welcome a concern that will permit a director free rein in producing pictures. He cited numerous instances where screen entertainment was greatly depreciated because of home-office interference.

Harry Hammond Beall, representative of The Exhibitors' Herald, who introduced President Anderson, told of the film man's long and successful experience in the motion picture industry.

A telegram of endorsement from the Motion Picture Theater Owners of Canada was read at the meeting, which was one of the most enthusiastic of its kind ever held in this city. Those present expressed their confidence in the plans outlined, which propose to lower distribution costs, eliminate padding in production and do away with the fabulous salaries paid to stars.

### LAMBS' CLUB ELECTION

New York, Sept. 15.—Election of officers of the Lambs' Club will not take place until after next Thursday, when the council meets to decide upon a nominating committee. It was learned this week from P. H. Withey, manager of the club. In the opinion of Mr. Withey it is highly probable that A. O. Brown, the Shepherd for the past two years, will be renominated and elected to succeed himself once again. He is well liked and is popular with the members, according to the manager. Altho Mr. Brown has not given any idea of whether he will consent to run again, it is understood that he is not desirous of continuing in office. However, it is hoped that he will become a candidate in view of the fact that next year will witness the fiftieth anniversary of the club, and the members think it advisable to have their favorite reigning on the occasion of its birthday.

### ASKS \$50,000 FOR INJURIES

Joliet, Ill., Sept. 15.—Frank Thielen, president of the Northern Central States Fair Association and owner of a chain of vaudeville theaters in this section, has filed suit for \$50,000 damage against James G. Heggie as the result of an accident here September 12, 1922, when a stone fell from the top floor of the Heggie Building and struck him on the head. Thielen suffered a fractured skull and an operation was necessary.

### LIMITED DRAMATIC FARE

For Iowa and Mississippi Valley Theaters This Season

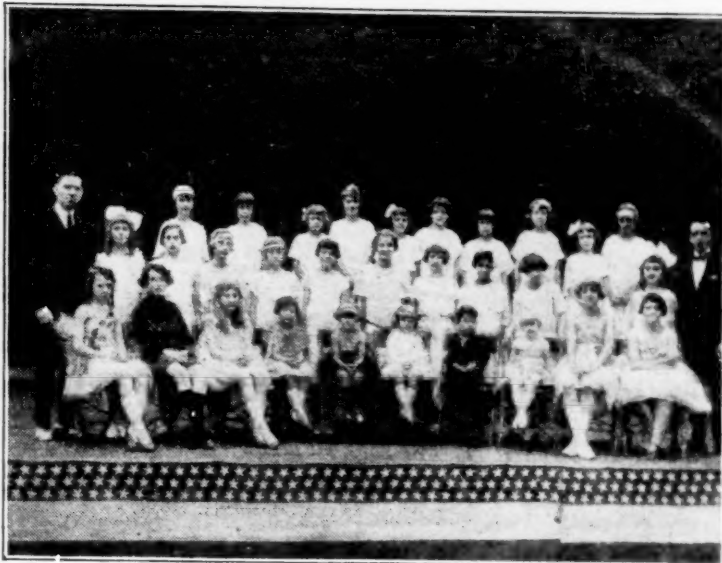
Iowa City, Ia., Sept. 17.—The "chilly response" last season of Iowa and Mississippi Valley managers to the offerings of New York and Chicago managers will result in a limited dramatic fare this season, according to local managers. Except for musical comedies, other entertainments, regardless of their Broadway successes, were not welcomed and this year the producers do not seem anxious to book the towns which turned them down last season. The Englert Theater here opens its season tomorrow with "My China Doll", starring Barbara Bronell. Other bookings include Fiske O'Hara, "The Bat", "The Cat and the Canary", "Little Nellie Kelly", "Sally, Irene and Mary", "The First Year", Ed Wynn, Ruth St. Denis and Ted Shawn, May Robson, Neil O'Brien's Minstrels, "Splice of 1922", "Passing Show", "Blossom Time", "Gingham Girl" and "The Clinging Vine".

### "THE LEFTOVER" OPENS

New York, Sept. 14.—"The Leftover" was given its first performance this week at Stamford. The entire cast for Henry W. Savage's musical comedy includes Ada May, Eddie Nelson, Aline McGill, Adora Andrews, Irene Dunn, Edouard Ciannelli, Flavia Arcaro, Harry Welton, Nick Long, Jr.; Mark Smith, Karl Stall, Leonard St. Leon and Fowler and Tamara. The production is due in New York in about three weeks.

### PEMBERTON GETTING READY

New York, Sept. 14.—Brock Pemberton will offer "The White Desert", by Maxwell Anderson, as his first production of the season. Pemberton will be identified with an associate producer, whose name to date has been withheld. Several Pirandello plays have been previously announced for this year for production by Pemberton.



Members of Al Benson's Kiddie Revue, for nine weeks at Woodlawn Park, Trenton, N. J. Something new in park attractions and promises big things.

## BUSINESS RECORDS

### NEW INCORPORATIONS

#### New York

Superior Productions, Manhattan, theater proprietors, 50 shares preferred stock, \$100 each; 100 common, no par value; active capital, \$500. J. Lurie, I. Skutch, J. P. H. Rieper. (Attorneys, Felner, Maas & Skutch, 22 Exchange Place.)

Efrem Zimbalist, Manhattan, motion pictures, 1,000 shares preferred stock, \$100 each; 1,000 common, no par value; active capital, \$500. J. L. Greenberg, J. M. Berk, M. Tischler. (Attorney, L. J. Luce, 165 Broadway.)

Leaders Music Store, Liberty, \$20,000. Cohen, H. J. Steinbrink. (Attorney, H. Kaufman, 215 Montague St., Brooklyn.)

Andy & Min Corp., Manhattan, theatrical, \$10,000. J. Leffer, J. Goetts, F. C. Schopbach. (Attorney, J. J. Sullivan, 203 Broadway.)

Sims Amusement Corp., Bronx, motion picture theaters, \$5,000. J. and M. Sims, L. D. Adolph. (Attorney, J. B. Boudin, 110 West Fortieth St.)

Foto Topics, Manhattan, motion pictures, \$10,000. H. and C. A. Stel, W. T. Hennessey. (Attorney, A. Groemetstein, 41 Park Row.)

G. Leblanc, orchestra instruments, \$1,000. E. I. Unger, J. C. McGowan. (Attorney, L. C. Willis, 32 Court St., Brooklyn.)

Columbus Cinema Production Co., Manhattan, \$5,000. N. S. Mindoff, M. A. Sola, A. Candolfi. (Attorney, M. Ruchman, Woodhaven.)

Kelly & Co., Manhattan, motion pictures, \$5,000. H. A. Kelly, E. G. Gonzales, F. A. Lavin. (Attorney, L. Biecker, 249 W. Thirtieth St.)

#### Missouri

Paul Felix Amusement Enterprises, Kansas

City, \$20,000 and 200 shares, no par value; to own and operate theaters, parks and amusement propositions, Paul Felix, Oscar Felix, Zillah Felix.

#### Delaware Charters

Calumet Pictures Corp., to take and exhibit films, \$600,000. Edward L. Billaine, Katoosh, N. Y.; James Lindsay, Tom S. Kingman, New York. (Delaware Registration Trust Co.) United States Educational Film & Slide Co., Wilmington, \$100,000. (Colonial Charter Co.)

#### Iowa

Star Theater Company, Mason City, \$10,000; to operate Star Theater, Mason City, and other such theaters as may be acquired by the company in the course of its business either in Mason City or in other cities; W. E. Millington, M. K. Tournier, M. R. Tournier.

#### Kentucky

Columbia Amusement Company, McCracken, \$50,000; L. F. Keller, R. R. Kirkland, R. C. Davis, Leo Haag.

#### Missouri

Twelfth Street Amusement Company, Kansas City, \$10,000; to conduct general amusement business; Archie Josephson, Reuben Finkelstein, J. A. Harzfeld, J. H. Roth.

#### Texas

Southern Theatrical Corporation, Dallas, \$100,000; to finance the erection of a theater at Dallas; J. H. Yeargan, Jr., Lafayette Fitzhugh, R. T. Meador.

Galveston Opera House Company, Galveston, \$5,000; J. E. Pearce, Hoskins Foster, Edward Rigg.

#### LITIGATIONS

Alleging that it was induced to acquire the lease of a motion picture theater at 856-858

## STEERMAN RESIGNS FROM ACTORS' ASS'N

### Vice-Chairman Steps Out Because of Disagreement Over Federation Policy

London, Sept. 16 (Special Cable to The Billboard).—A. Harding Steerman has resigned the vice-chairmanship of the Actors' Association owing to a disagreement over the federation policy. Steerman served long and regularly on committee and council work. He has been acting chairman during Fisher White's absence. The loss is a severe one to the Actors' Association because of Steerman's common sense, balance and devotion.

Mt. Prospect avenue, Newark, N. J., by the misrepresentation of one Abraham L. Suchman, the Verona Theater Company, Inc., has brought suit in the New York Supreme Court to recover the money invested in the enterprise. It is alleged in the complaint that the defendant portrayed an attractive idea of the receipts and expenses of the theater, which was responsible for the plaintiff taking over the theater, but which representations, it is alleged, were subsequently found to be untrue.

New York, Sept. 15.—Failure to meet several notes when they fell due has resulted in the filing in the Supreme Court of an action brought by William H. Barker to recover \$19,972.75 from Marshall W. Taggart. According to the complaint, in 1917 and divers dates thereafter Taggart gave promissory notes to one W. R. Phillips for \$5,152, \$5,150 and \$5,152, respectively; to the Prudential Picture Corporation for \$1,017 and Samuel Bachrach & Company for \$1,000. It is alleged Taggart defaulted in the payment of the notes and on failing to collect same they were collectively assigned to Barker, who brings suit to recover.

New York, Sept. 15.—Suit to recover \$2,215 from the Instructive Film Society of America was filed this week in the Supreme Court by the Claremont Laboratories, Inc. According to the complaint filed by Allan & Deutsch in the County Clerk's office, the plaintiffs allege that between March and June last they furnished and performed services for the defendant valued at \$2,007 and spent \$208 in connection with same, which is still due the plaintiff.

New York, Sept. 15.—Justice Wasservogel, in the Supreme Court this week, reserved decision on an application for summary judgment on the pleadings for John S. Cooper, Lewis Dent Collins and George H. Shreve in their suit against the Arrow Film Corporation, of 230 West 42nd street. The suit is over a trade acceptance for \$3,000 issued in 1921 at Los Angeles, Calif., by the Norman Manning Productions, Inc., which, it is asserted, ultimately was assigned over to the plaintiffs, who say they were unable to collect same when it fell due. On the other hand, the Arrow concern alleges that in 1921 they had an agreement with the Norman Manning people to distribute the picture, "Idle Workers", a two-reel comedy, and gave the note as part payment, with the understanding it was not to be negotiated or paid unless the picture was released as one of a series of twelve comedy pictures to be made by a "different" producer of pictures. As this "different" producer decided not to produce the Arrow concern says it asked the Manning Production to take the reel off its hands and return the note. Instead of complying, it is charged, they assigned the note to plaintiffs, who brought suit to recover.

Utica, N. Y., Sept. 15.—Associated First National Pictures, Inc., has taken an appeal from a \$17,000 verdict given the Alhambra Amusement Company, Inc., of this city, on an alleged breach of contract suit given in Supreme Court in 1922. The appeal will be argued at Rochester soon.

Atlantic City, N. J., Sept. 16.—Julius Gotts, thru his father, Morris Gotts, started suit yesterday to recover \$10,000 damages from Jay Morris, owner of the carousel at Henderson Park, on which the boy is alleged to have been injured. The father claimed that while attempting to capture the brass ring, held by a mechanical arm, the boy's hand was caught and one of his fingers torn off.

### CAPITAL INCREASES

Inter Theater Arts, New York, to issue 400 additional shares common stock, no par value.

### DISSOLUTIONS

Albany Theater Corp., Schenectady.

Billie Burke will be seen this season under the management of her husband, Florenz Ziegfeld, in a new play, the title of which remains a grave secret. Miss Burke and her daughter, Patricia, have returned to their home at Hastings-on-Hudson after a month's vacation in the Adirondacks.



# ILLINOIS RULING WON'T AFFECT N. Y., SAYS T. O. C. C.

## Contract Rights of Members to Hearst Pictures Will Be Rushed Despite Unfavorable Decision

**N**EW YORK, Sept. 15.—The Theater Owners' Chamber of Commerce of New York claims that the denial last week in Illinois of an injunction to prevent the showing of "Enemies of Women" in a theater in Champaign which is opposition to one that booked it a year ago thru Famous Players-Lasky will not stop it from bringing similar suits.

An official of the T. O. C. C. stated that the Illinois suit failed because the right companies were not named defendants. Secretary Sam A. Morroas said that suit should have been brought against Famous Players and against the Goldwyn-Cosmopolitan Pictures Corporation. He said that a conference was held this week between the attorneys of the T. O. C. C. and Nathan Burkan, attorney for William Randolph Hearst, president of Cosmopolitan. Another conference is scheduled for Monday.

Exhibitors all over the country contracted for "Enemies of Women" and "Little Old New York" from Famous Players. When Hearst switched his distribution to Goldwyn all these exhibitors were notified that the pictures would not be delivered by Famous, and Goldwyn refused to release them to the contract holders at the old terms.

The Illinois suit was brought in the Federal District Court at Urbana by the Stoolman-Pyle Corporation, operating the Virginia Theater in Champaign. It sought to enjoin the showing of the picture at the Orpheum. Judge E. H. Bugge decided that the film showing could not be restrained because the Stoolman-Pyle Corporation had no contract with the Cosmopolitan Corporation.

### Other Motion Picture News, Views and Reviews, Beginning Page 58

#### FLAMES THREATEN APARTMENTS

New York, Sept. 17.—Considerable alarm was occasioned early this morning among the tenants of a seven-story apartment house at 130 W. Forty-seventh street, occupied for the most part by people of the theatrical profession, when a fire broke out in the dumb waiter shaft of the building.

The fire was extinguished shortly after its discovery. Its cause has not been determined.

#### RUBIN & CHERRY GOING TO CUBA

(Continued from page 5)

America for several weeks looking over the outdoor amusement situation. He visited New York, and accompanied by Senor Tadeo Valero Martinez, acting as interpreter, has inspected several carnival organizations. They went to Toronto and saw the Canadian National Exhibition, and then to Jackson, Tenn., and becoming so impressed with the appearance and merit of the Rubin & Cherry Shows there at the time entered into negotiations with Mr. Gruberg for the show to appear in its entirety in Cuba next winter.

After several consultations, in between which visits were made to each and every show and telephone communication with Havana was kept busy, the final arrangements were completed last Wednesday night, the contract was signed, and the Cuban impresarios left for points East with a view to instituting a publicity campaign to interest prospective tourists from the U. S. during the winter.

The contract calls for the complete Rubin & Cherry Shows the entire "Orange" special of thirty cars and complete personnel of the show as now constituted, to leave Jacksonville, Fla., December 1, opening immediately upon arrival for a seven weeks' tour of the island, after which the "Aristocrats" will open in Havana, at Habana Park, for another seven weeks, making a fourteen-week stay on the island.

The routing of the show will be arranged by Senors Canossa and Guardado so that the show will appear during the very best season of the year.

Rubin & Gruberg has carefully thought and studied out every angle of the proposition, and the signing of the contract is a great source of gratification to all members of the show company. There will be no winter quarters this year; the show will be kept in first-class hotels during the tour, and arrangements have already been made for it to open its continental tour at Key West, Fla., early in March next year.

The Rubin & Cherry Shows will go into Habana Park following the engagement of the Johnny J. Jones attractions and rides, for which Senor Guardado contracted while Mr. Jones' show was in Toronto, Ont. To be sure, the show will be in Havana, but it is not to be confused with the show which Senor Guardado at the Hotel America, New York, and reached the following night letter from him September 14. "I have signed contracts with Jones, seven weeks first, Rubin & Cherry will follow fourteen weeks, seven in the island towns and seven Habana Park."

#### J. P. C. FIGHTING BATTLES FOR CHORUS GIRLS

London, Sept. 15 (Special Cable to The Billboard).—The Joint Protection Committee was successful in persuading Justice McCordie to quash the interim injunction obtained by J. B. Arnold, of the "King Wu Revue", thus enabling the J. P. C. to close Arnold again the moment he opens.

The J. P. C. employed the renowned Patrick Hastings, K. C., M. P., and it was a battle royal between legal luminaries. McCordie gave orders for a speedy trial, which will come on about November, and up to date legal costs for the J. P. C. amount to over a thousand dollars. This will be but a "feebite" before the case is finished, but money is the last thought in the committee's campaign to protect \$5 chorus girls.

#### CATHEDRAL IN FILM CALLED SACRILEGE

London, Sept. 15 (Special Cable to The Billboard).—In filming "The Life of Thomas A. Becket" the facade and cloisters of Canterbury Cathedral were used, calling down great wrath on the head of the Stoll people for sacrilegious desecration, etc.

In the film Sir Frank Benson plays Becket and Sidney Paxton the Archbishop of York.

#### MARTIAL LAW MAY HURT FAIRS AND CARNIVALS

Martial law has been proclaimed in Oklahoma, and it is feared that this may have a disastrous effect on fairs and carnivals in that State.

#### J. C. MILLER IN HOSPITAL

Broken Leg Being Treated in Kansas City—May Alter Plans for Launching Miller Bros.' Show Next Spring

A letter from Joseph C. Miller, of Miller Bros., 191 Kunch, advises that because of his being in a hospital at Kansas City details of the advance planning for again launching their Wild West organization next season have been handicapped. His letter from Kansas City, dated September 11, follows:

"Dear Sirs—I am in the St. Luke Hospital here for treatment of my broken leg—which I sprained at the ranch the latter part of June. I have been here some time and as the injury is not responding to treatment as it probably should I may have to stay here for some time.

"This has interfered with our show plans. I had a large number of replies to the ad we ran in The Billboard for equipment, but my accident has prevented me from being able to inspect any of it, which I will do if my leg improves so I can travel any time soon. Should I not be able to do so we may have to alter our plans, as it takes a man with two good 'underpins' to run a real Wild West show. Have also had a large number of applications for positions for next year, and on account of being in hospital I could not reply to all of them, which explains why all those letters have not been answered, but those who have not heard from me will in the near future."

#### VAUDEVILLE'S BIG SUM FOR JAPANESE RELIEF

New York, Sept. 17.—Between \$75,000 and \$100,000 will be contributed to the fund for the relief of the Japanese earthquake sufferers as a result of the generosity of patrons and managers of the Keith, Orpheum, Moss and Proctor vaudeville theaters and members of the Vaudeville Managers' Protective Association. Of this sum, \$36,200 was raised in Greater New York in the Keith and affiliated houses. Advance reports of money raised in the Orpheum theaters, including Chicago and San Francisco, indicate that at least \$40,000 is to be the total. This gives the vaudeville fund a total of \$76,200, with the out-of-town Keith and Proctor houses yet to be heard from. The fund, which was raised during the past eight days, ending last (Sunday) night, will be given to the Red Cross by E. F. Albee, who is a member of the committee.

Worcester, Mass., Sept. 15.—That Worcester, Mass., might not be alone by the rest of the country in the matter of the Japanese Relief Fund, Worcester Central folks were enthusiastic allies of the local chapter of the Red Cross in assuring the success of the great benefit ball, which was held in the ballroom of the exclusive Hotel Bancroft last evening. Manager Thomas J. McMan, of P. H.'s Theater, done of the theater orchestra, which all "nated with Lewis' Arcadians in furnishing music for the dancers, and also two vaudeville acts, Owens and Kelley, dancer, and the Golden Gate Orchestra, Manager-Director Charles S. Averill, of the Hotel Bancroft, gave his ballroom gratis for the occasion. In addition the Hotel Bancroft contributed to the fund 25 per cent of the gross receipts from food and refreshments sold to the guests of the ball at the supper, held in the main diningroom.

A large crowd was in attendance and dancing was enjoyed until 2 o'clock Saturday morning. About \$1,000 was netted for the Worcester Red Cross Fund for Japanese Relief, bringing the total to date \$20,000.

## BURLESQUE SUPPLEMENTALS

#### "Miss Venus" Censored and Commended

New York, Sept. 15.—When seen in the offices of the Mutual Burlesque Association yesterday Al Singer, General Manager of the M. B. A., conceded that The Billboard review of "Miss Venus" was fully justified, as he had reviewed the same performance, and immediately issued orders for the elimination of the objectionable features in the show, and replacing them with clean and clever comedy. In order to reorganize the show to meet the requirements of the M. B. A. it was deemed advisable to make a change in managers for the company, likewise leave out two of the feminine principals and replace them with others in the persons of Margie Catlin, soprano, and Nellie Nlee, ingenue. Reports from Newark to the M. B. A. indicate that the various changes in the personnel of the show and eliminations of objectionable features, and replacement by others, has brought the show up to the standard set by the M. B. A.

This move by the M. B. A. is to be commended, and if they continue to take immediate action when a show is not up to the standard to force those responsible for its production and presentation to bring it up to the standard it will boost the confidence of house managers, at the same time impress on producing managers the necessity of conforming with the requirements of the M. B. A. for clean and clever burlesque.

#### "Step Lively Girls" Okayed by Censors

New York, Sept. 15.—The Billboard review of Julius Michaels' "Step Lively Girls" at the Star Theater, Brooklyn, N. Y. carried a criticism of the soubrettes' and choristers' "arling" while in a song number on the "runway" and when it was called to the attention of Company Manager Julius Michaels and Al Singer, general manager of the Mutual Burlesque Association, they issued immediate orders for its elimination. When the show was again reviewed later in the week, all objectionable features had been eliminated, and the show is now up to the standard in every particular and conceded to be one of the cleanest and cleverest productions and presentations to be seen in burlesque.

#### Nat Mortan Makes Good

New York, Sept. 15.—Nat Mortan, who has taken a number of vaudeville artistes and placed them with burlesque shows, is highly elated over the fact that there has only been one letout so far this season of his numerous engagements.

Nat says there is no foundation for the rumor that Jack Staib and Ethel Bartlett are about to exit from "Uncle" Bill Campbell's "Youthful Follies" on the Columbia Circuit as both of them are well set for the season.

Ed Sanford, who has made a decided hit as a character straight in "Barney Google" number one show, fell and broke a leg while playing Binghamton, N. Y. This has caused his retirement from the company until his recovery, when he will again rejoin the company, as the Cartoon Amusement Company considers him such an asset to the show that it has declined to cancel his contract. Charles Edwards, formerly of the Harry Hastings executive staff and last season manager of the Casino Theater, Philadelphia, replaced Gus Kahn as manager of the "Barney Google" Company at Youngstown, O. yesterday.

## EQUITY DECIDES AGAINST CARROLL

### Holds Contract Between Dorothea Neville and "Vanities" Producer Not Binding

New York, Sept. 15.—Equity has decided that Dorothea Neville, who has been playing in "Vanities of 1923" at the Earl Carroll Theater, was right in leaving the show, the Earl Carroll said she was not.

Miss Neville left the "Vanities" September 8 and the supposition is that she received a better offer for her services than what she was getting with Carroll. Carroll maintained he had a run-of-the-play contract with her and complained to Equity about her conduct. He said he was willing to issue an Equity run-of-the-play contract to Miss Neville to replace the one he had with her, which was of his own manufacture. He also said he understood Miss Neville was offered more money by another manager, and he failing to increase her salary to a like amount, she left his show. He claimed Equity should order her back, but said he was willing to abide by the organization's decision in the matter.

Equity, on investigation, found that the contract held by Carroll for her services differed from the one Miss Neville possessed. Her copy called for the number of performances to be those of "the custom of the house", with holiday shows unpaid for. Carroll's copy was originally the same, but had the clause by which the player agreed to "perform at all extra performances without extra compensation" stricken out, while a clause was written in in longhand stating the "manager agrees that eight performances shall constitute a week".

Miss Neville claims she was advised that the contract she held was one-sided and inequitable, therefore not binding, so she sought other engagements. Equity held that the contract was not binding on her and she was at liberty to leave Carroll under it. It is probable that Miss Neville will be seen in the forthcoming "Greenwich Village Follies".

#### PEACE WITH MUSIC MEN

(Continued from page 5)

The music men for the use of their copyrighted compositions cannot be evaded. That other independent organizations of exhibitors will follow in the footsteps of the M. P. T. O. of the Northwest was made evident when The Billboard learned that Business Manager Ritchie, of the Michigan M. P. T. O., who is now in New York, conferred on Saturday with officials of the society on the subject of arranging a similar agreement. Ritchie, it is understood, invited the officials of the society to attend the convention of the Michigan organization which is to be held in Detroit October 16 and 17.

#### Lower Rates Allowed

While no detailed report has been received in New York about the agreement with the M. P. T. O. of the Northwest, it is known that an adjustment of the general license fees exacted by the society was granted by E. C. Mills, executive of the society, who conferred with the Northwest officials in Minneapolis. This adjustment is based upon a concession made to the theaters in smaller communities, which will pay seven and one-half cents tax per seat per annum. The theaters in the larger cities will pay on the basis of ten cents per seat. The States of Minnesota, North and South Dakota, and Northern Wisconsin are included in the M. P. T. O. of the Northwest.

The so-called joint statement issued by Sydney S. Cohen and ascribed by him to the M. P. T. O. and the S. C. A. P., was not wholly true, according to officials of the music men's organization. The portion of the statement which was absolutely denied by the S. C. A. P. said that the coming conference between the two organizations would particularly consider a plan under which the society would be paid for the use of its music by services rendered it in the shape of advertising "plugs" for its songs.

#### No Reciprocal Settlement

At the offices of the S. C. A. P. it was stated positively that the society would not give up its licensing rights in any manner, nor would any of its publisher-members be permitted to enter into any reciprocal agreement with exhibitors under which the right to play its music would be traded for songplugging.

The conference between committees of the M. P. T. O. A. and the S. C. A. P. is scheduled for September 26. It is said that no other separate agreements will be made with exhibitor organizations until after the conference with the national body.

William A. Steffes, of the M. P. T. O. of the Northwest, made the following statement after the negotiations with E. C. Mills were successfully completed:

"This agreement marks the end of the misunderstanding heretofore existing between music men and exhibitors in this section, and is in line with similar arrangements now being made wherever responsible exhibitor organizations get together with the music men."

The fees collected by the Society of Composers, Authors and Musicians now amount to around \$300,000 yearly, the greater portion of which is paid by exhibitors.

#### GUMPERTZ GIVEN DINNER

New York, Sept. 17.—Samuel W. Gumpertz was given a dinner tonight at the Hotel Shelburne by the Coney Island Board of Trade and citizens of the "Islands" in honor of his seventh year as president of the board. Prominent city officials and showfolk were present.

# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

## PRODUCTION ACTS STARS MUST HAVE INEXPENSIVE SUPPORT

### Keith Office Not in Market for Acts Featuring Headliners With Heavy Salary List—Encouraging New Talent Development

NEW YORK, Sept. 15.—Word emanates from the Keith booking offices to the effect that new production acts to meet with favor must be so hooked up that not more than two high-priced stars are in the act, regardless of the number of people in the cast or the money asked for the offering. The talent in support of the "names" in the act must be "good", but reasonable in price, for if the stars need too much around them they are not of the kind that can draw. If they can draw, then their efforts can be made just as effective in a single or double done in "one" and the benefit of their names derived without the cost of an elaborate flash and additional actors' salaries.

New talent and faces is another feature that will be heartily welcomed by the office, especially of the kind that have been gradually and skillfully developed so that they have the advantage of talent plus showmanship, the latter usually gained by months of hard work in the sticks before worthy of big-time showing, it is announced.

Producers clever enough to discover and develop talent are scarce, however, and they may be counted on the fingers of one hand. Producers who know the possibilities of raw talent when they come in contact with such folk and are willing to gamble and put them out in an act do not expect to make any money out of the venture the first year, which is one of the reasons that the average producer does not deal in unknown quantities. Real money may be made the second year out of such acts, and after that the vaudeville producer confidently expects to lose the offering to the legitimate stage, which is another drawback in developing talent. That the dire need of both vaudeville patrons and circuit heads for new faces offers an exceptional opportunity to new talent that in time can prove worthy is the opinion, not only of the Keith office, but various producers as well who are actively engaged in presenting new showfolk in vaudeville.

#### Talent Developers

Following the Keith ruling in regard to new acts, producers who have the reputation of developing talent redoubled their efforts to supply acts along the lines mentioned above. Probably the concern best known for developing talent is Stewart & French. Rosalie Stewart is said to be directly responsible for developing more big-time acts during the past few years than any other individual in show business.

Miss Stewart has a system of bringing out the best in talent and picks her subjects from all walks of life. George Clifford, now in a Broadway show, was operating an elevator when Miss Stewart discovered him and subsequently put him out in an act with Beth Beri, also one of her proteges. Miss Beri is now on tour with the "Jack and Jill" Company. Other acts developed by Miss Stewart include Bryan and Broderick, William Ebes, Lorraine Sisters, Powers and Wallace, Pearl Regay, Frances Pritchard, De Lyle Alda, Dainty Marie and many more. Others are still in process of being developed.

Hocky & Green, a comparatively new firm, have also made great headway by discovering and bringing out the latent ability in new talent and have at least one vehicle out with a cast composed of future stars. Lewis & Gordon also have to their credit many new people for vaudeville. George Choos is another producer who has enriched vaudeville with new

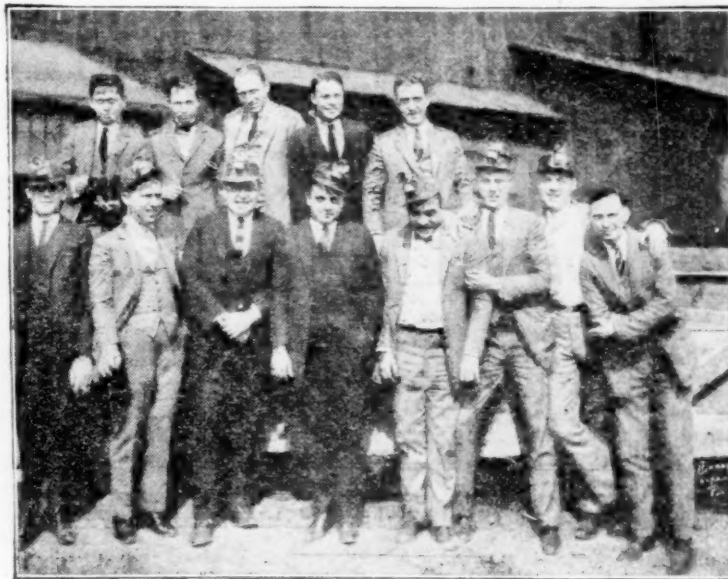
## Reserved Decision on Passpart-Beck Motion

New York, Sept. 15.—Justice Wasservogel of the Supreme Court today reserved decision on an application for a bill of particulars made by the Orpheum Theater and Realty Co., as defendants, in a suit brought against them by William L. Passpart to recover \$300,000 damages for an alleged breach of contract, said to have been executed in 1905, whereby Passpart was to act as European representative for defendant in procuring acts and specialties for use in this country.

The Orpheum people, thru their attorney, Charles H. Studin, desire to ascertain when and where the agreement was executed, and if it was an oral or written one, and also if the revocation of the agreement was an oral or written one. Passpart avers that his alleged large damages are based on the amount he would have earned had the contract run its course. State Senator James J. Walker is counsel for Passpart.

Have you looked thru the Letter List?

## ONE OF THE REASONS THE MINERS DIDN'T STRIKE



Vincent Lopez and his Hotel Pennsylvania Orchestra at the Von Storch coal mines, which they visited recently while on a trip to Scranton, Pa. L. Wolfe Gilbert, music publisher, and Jim Gillespie, Lopez representative, are also in the picture.

material, while Schwab & Kussell did so well with their find in Eddie Buzzell that they went into the legitimate field.

Not only have such producers brought out new talent but new playwrights have been developed. Lewis & Gordon have to their credit Anthony McGuire, and Rosalie Stewart has Gen. Kelley. To these enterprising producers and others of that type the big-time vaudeville circuits are looking for the kind of acts they desire.

#### MORRISEY GOING TO EUROPE

New York, Sept. 15.—Will Morrisey is arranging to sail for Europe next month to put on a revue on the style of his recent "New Comers" for one of the big English producers. He expects to take with him Fred Coots, Joe Burrows, Irving Fisher and Sam Coslow. Burrows and Coots did the music, lyrics and book of the "New Comers" and in the new show Sam Coslow will also write some numbers.

#### MADISON'S OLDTIMERS

New York, Sept. 17.—"The Variety Pioneers", written by James Madison, will make its debut on Thursday of this week at one of the Proctor houses for a tour of that time. The cast includes Annie Hart, Lombard Brothers, Hi Tom Ward, Sam Johnson and Fern Wayne.

#### SUES FOR BREACH OF CONTRACT

New York, Sept. 15.—The suit for \$800 damages for alleged breach of contract filed in the Municipal Court by the Commercial Debenture Corporation against William B. Friedlander and Nan (Halperin) Friedlander, was settled out of court this week. Attorney Harry Saks Hochheimer, of the Loew State Building, acting for the plaintiffs.

According to the complaint filed early this week, the action was on an assigned claim for professional services and money advanced in connection with a proposed theater that was to be built for Miss Halperin in Rockville Center, Long Island. Nan Halperin opened recently in "Little Jessie James", in which she is starring.

#### BEAUTY SUES PAGEANT MANAGERS

Atlantic City, N. J., Sept. 15.—Armand T. Nichol, director of the pageant recently held here, and Harry L. Godshall, director of the Intercity beauty tournament, are named defendants in an action filed this week for \$150,000 damages by Mrs. Helmar Liederman, one of the entries in the contest. The plaintiff charges discrimination. She is the wife of Earle Liederman, physical culture instructor of New York.

## Closed Shop Proposal Turned Down by V. A. F.

### British Union Rejects Suggestion for Elimination of Amateur Performers

New York, Sept. 15.—The Variety Artists' Federation of Great Britain scorns the proposal of The Era, a leading British theatrical publication, that it adopt a closed-shop policy as a means of eliminating amateur competition in halls which have foregone variety for the revue type of attraction. The Era has suggested that the V. A. F. close its ranks to all who have not served an agreed apprenticeship. Hundreds of recognized British artists have been made jobless as a result of amateur talent fostered by revue managers, according to The Era.

The Variety Artists' Federation, according to advices at hand, takes the stand that it has no right to sit in judgment as to the artistic merits or demerits of the would-be music hall artists. The V. A. F. claims that it is thru no fault of its own that so many good variety performers are unemployed, but the result of economic conditions over which it has no control. Then, too, it points out that public taste varies, that theatergoers in England are in the throes of a revue craze, hence the waning of regular music hall programs.

"The V. A. F. is not affected whether the newcomer has graduated at Oxford or at a provincial spittoon," writes an official. "The V. A. F. has never attempted to control the normal policy of any management as to whom it shall or shall not book. It does not attempt to do so foolish an act as to set up so impossible a thing as 'an apprenticeship to Art'."

"It is of the opinion that music hall artists are born, not made, and that art has no barrier nor genius any bounds. The V. A. F. cannot regulate like an Ellis Island quota the influx of talent. The V. A. F. is a union shop, but will never operate under a closed-shop policy."

#### SCHOOL OF ACROBATICS OPENED

New York, Sept. 15.—There are many dancing schools in the Times Square section that specialize in acrobatic and sensational stage dancing, but it was left for Michael, who for the past ten years has been an instructor in the Herrman Physical Training School, of Philadelphia, Pa., to open what is believed to be the first School of Acrobatics. For the time being Michael plans to specialize in acrobatic instruction for the modern sensational stage dances, but later on he intends to go in for general acrobatics, tumbling, etc.

The school is situated in one of the side streets just off the Rialto, and is very spacious and fully equipped with every modern appliance necessary for such instruction as it is planned to give. Michael himself has a very large following in the musical comedy and vaudeville fields, and counts many celebrities among his former pupils. While at the Herrman School he helped develop in acrobatic work the famous Gertrude Hoffman Girls, Olga Myra and numerous others. This school should become quite popular, as there is a real need for an institution of this kind.

#### BOSTON MAGICIANS MEET

Boston, Sept. 15.—Assembly No. 9, S. A. M., held its first meeting of the season Wednesday night at the Crawford House. The members present were: Arthur E. Baird, president; Henry E. Burdick, treasurer; Mystic Clayton, E. Wilson Bailey, David F. Allison, J. Wayne Haskell, Dick Cartwright, Edward P. Welch, W. E. Floyd, R. C. Poole, D. C. Riddle, Geo. G. Conzani, Jr.; Jess Kelley and Max Holden. Sylvio Gaudette was elected a member of the society, and Don Carle Gillette, Boston manager of The Billboard, was made the first honorary member of the Boston Assembly.

Following the dinner and business meeting an impromptu entertainment was given by the members in turn.



# CONDITIONS IN VAUDEVILLE

(Continued from page 5)

—virtually two branches of the same association—and with their formation the commencement of the close control which characterizes vaudeville as organized today. Moreover, all the practices which now prevail have their root in that period. The Orpheum Circuit, Inc., and what is popularly known as the Keith Circuit are the outgrowth of the Western and the Eastern Managers' Vaudeville Association, respectively. The B. F. Keith Vaudeville Exchange was incorporated in Maine in 1906, under the name of United Booking Office of America. In 1914 the name was altered to the extent of dropping the words "of America", and in 1918 the present title—B. F. Keith's Vaudeville Exchange—was adopted. The inception of Keith's vaudeville is considered to have been in 1883 when in a small auditorium in a museum in Boston vaudeville acts were first presented under the name of Keith.

The Orpheum Circuit started a third of a century ago with two vaudeville houses on the Pacific Coast, one in Los Angeles and the other in San Francisco. A theater in Kansas City was added next, and then one in Omaha. The present Orpheum Circuit, Inc., which is a holding company, was incorporated in 1919 under the laws of the State of Delaware.

Prior to 1900 the vaudeville theaters in the country were owned singly or in comparatively small groups by numerous independent interests. They secured their acts thru independent agents—about fifteen to twenty in number in New York City at that time—who, as a matter of course, booked directly with any theater or group of theaters with which they were able to make business connections. For example, William Morris, the most prominent agent in the field at that time, booked the houses of the United States Amusement Co., the Poli Theaters, Tony Pastor, Hyde & Behman in Brooklyn, Kohl & Castle in Chicago, the Hammerstein houses and other theaters throughout the country. He also operated some theaters of his own. When E. F. Albee—the present head of the Keith Circuit and the outstanding figure in the vaudeville world—was perfecting his scheme for a general booking office he offered Mr. Morris a position in a managerial capacity. Morris declined the offer because he was making more money as an independent agent, but he soon lost all the houses he had previously booked when they threw their lot with the booking office. Some of his own houses subsequently found their way into the Loew Circuit.

But after 1900, and more decidedly after 1906 or 1907, control of vaudeville, especially of "big-time" vaudeville, passed gradually more and more into the hands of the Keith interests east of Chicago and of the Orpheum in the West. The present extent of this control, the way in which it is exercised and the effect on the actor will subsequently be discussed. In this place, by way of filling in the historical sketch, we will quote from the opening address of Martin L. Littleton, counsel for the plaintiff in the now-famous case of Max Hart vs. the B. F. Keith Vaudeville Exchange et al., before Hon. Julian W. Mack, Circuit Judge, U. S. District Court of New York, delivered October 30, 1922:

"By agreements made, by practices resorted to and indulged in, these defendants finally acquired absolute domination and control, which we shall establish by the evidence. In the first place we shall show your honor that they resorted first to the rudimentary weapon of pulling shows or breaking up shows of any competitor in order to get control; that this was the earlier and more brutal weapon of destruction employed by them to eliminate any sort of control except their own, and that finally they gathered a nucleus of theaters, the Keith Circuit in the East and the Orpheum Circuit in the West, and by a combination of these theaters and by the combination of booking of these theaters and by the exclusion of others who sought to conduct theaters and to conduct vaudeville attractions they got absolute control of the vaudeville production in both circuits.

"The period around which the most important evidence revolves is the period of 1907. Having acquired the theaters, the Keith on the one hand in the East, and the Orpheum on the other hand in the West, dominated by Beck in the West and by Albee in the East, they undertook to prevent anybody engaging in a competitive business with them, either by purchase or by methods or means of violence or of pulling plays or of destroying or breaking up shows.

"I think it was in 1907 that Keith and Albee in the East had all of the theaters except the Percy Williams theaters. They made a contract with Percy Williams by which his theaters came in so as to be booked thru the United Booking Office. At the same time the Orpheum Circuit was making the same general consolidation of interests in the West. They made contracts in 1907 with Percy Williams, with Hammerstein, by which he was limited to a zone in New York City, not permitted to produce vaudeville for twenty years in any other zone, and in the same year made contracts

with the Shuberts and Klaw & Erlanger, and the United States Amusement Company, by which they agreed for ten years to abandon all forms of production of vaudeville in the United States, until in 1907 they had themselves jointly announced in public proclamation for which they paid that they together controlled the East and the West to the extent of 200 theaters as early as 1907.

"Since that time we shall be able to show your honor they have gone on and acquired more theaters, so that no person can be booked for playing in a vaudeville theater in either circuit, the East or the West, without being booked thru the United Booking Office in New York City on the one hand, and the Orpheum Circuit, which is on the same floor of the same building, on the other."

## The Rise and Fall of the White Rats

In bringing the historical outline to a close it is necessary to say a few words about the now almost defunct White Rats which came into existence in 1900 as a direct result of the program published by the Managers' Association, which, as has already been stated, were organized at that time. The principal planks in this program were that actors' salaries were to be reduced but that to offset this loss an engagement of forty weeks per season would be given and that agents would be eliminated and that acts would henceforth book directly thru the associations at a commission of five per cent. It may be of interest to note the names of the founders of the White Rats. They were:

- Dave Montgomery
- Tom Lewis
- Mark Murphy
- Fred Stone
- Sam Ryan
- Charles Mason
- Sam Morton
- James F. Dojan
- George Fuller Golden

Conditions rapidly shaped up for a struggle. The practices resorted to by the managers forced the actors into the White Rats as the only hope of protection against abuses. The managers, in turn, instituted the blacklist as a weapon against the White Rats. After some preliminary skirmishes the members of the White Rats went on strike on February 22, 1901. In about a week the Western branch of the managers settled with the actors, and on March 6 Mr. Keith ended the strike in the East with a promise to eliminate the five per cent commission clauses from all contracts.

Lulled by their victory the White Rats failed to maintain their strength and almost immediately the commission evil was reinstated in an even worse form than hitherto. During the next four or five years the membership of the White Rats fell to about twenty-eight.

The organization, however, succeeded in maintaining a precarious existence and continued to fight the "trust", but with little success, except in the legislative field. After a few years' campaign in the New York Legislature a bill was passed and signed by Governor Hughes in June, 1910, making it illegal to exact a gross commission of more than five per cent from any actor, irrespective of the number of agents involved. At first this appeared to be a great boon for the actors, but the United Booking Office found no difficulty in evading the provisions of the law, and the abuse which the law was intended to remedy is flourishing today.

In September, 1910, the Associated Actresses of America, embracing the women on the vaudeville stage, was founded as a sister organization of the White Rats.

On November 7, 1910, the White Rats together with other actors' associations in the vaudeville field affiliated with the American Federation of Labor and received a charter under the name of the White Rats Actors' Union of America.

At this time there seemed to have been a sudden and extensive revival of interest in the union, for within four months the strength of the organization, it is claimed, grew to 11,000. Nothing, however, seems to have been accomplished with this strength. Promises of more equitable contracts were obtained from the managers but they did not materialize, the conciliatory attitude of the union—despite the counsel of the more aggressive members—enabling the managers to stall along and to continue to evade meeting the issues. There was no lack of letter writing to and fro between the union and the managers. There were meetings, speeches, public announcements. But nothing was accomplished by way of relieving the distress of the artists. These dilatory tactics seem to have been responsible for a second slump in the membership of the union, which by 1915 had fallen as low as 600. It is claimed that at one period, following affiliation with the A. F. of L., the Rats' members had reached a peak of 16,000, but it is hard to believe that this figure is not an exaggeration.

In 1917 occurred the disastrous strike as a

result of which the White Rats were almost completely annihilated. At about this time the managers organized the National Vaudeville Artists, Inc., a "company union". Using the blacklist as a club they virtually forced all actors to join this organization and to give up their union membership. The White Rats, whose name was changed to American Artists' Federation in 1919, lost their club house, which was purchased by Mr. Albee and put at the disposal of the National Vaudeville Artists, Inc.

With this brief historical review we may proceed with our analysis of present-day conditions in vaudeville.

## Number of Vaudeville Theaters

There are no reliable statistics covering the vaudeville industry, at least none that is available to outsiders.

During the Federal Trade Commission investigation of vaudeville in 1919,\* Patrick Casey, executive secretary of the Vaudeville Managers' Protective Association, stated under oath that there were 907 vaudeville theaters in the United States, of which approximately one-half were members of the association.

We have been advised from another source that there are at present only about 750 vaudeville theaters in the United States and Canada.

The Billboard, a weekly magazine devoted to the theater, published an article recently in which it was stated that there were 1,000 vaudeville houses in this country.

This large discrepancy may, to some extent, be accounted for by the difficulty of making a rigid classification of theaters. The line between a vaudeville and a moving picture house is not very finely drawn. If we were to include under the head of vaudeville every theater in which one or more vaudeville acts are presented, even our maximum figure of 1,000 might be too small. On the other hand if we eliminated every theater which featured its films and used its vaudeville acts only as subordinate attractions, our low estimate might prove excessive.

## Distinction Between Big and Small Time

Vaudeville is divided into two classes, known in the business as "big time" and "small time", and theaters are known as big or small-time houses. A theater will sometimes change its policy from season to season, shifting from big to small time or vice versa, and occasionally, the rarely, during a season, but as a rule a theater will run year after year on either big or small time. The deciding factor is of course which type of performance pays better, and that in turn depends upon whether or not the clientele of the theater will pay the higher admission fees required to support big-time vaudeville.

Theoretically there is a very sharp distinction between big and small time, as is shown in the following tabulation:

### BIG TIME

- Full week on same show.
- Two performances only per day. (Sometimes three on Sundays and holidays.)
- One or more headliners or stars on every bill (nationally known acts and actors of superior talent whose names are drawing cards.)
- Usually eight or more spots on bill. Never more than one photoplay.
- Higher salaries.
- Higher admission fee.
- Cost of production is from two to five times higher than in small time.

### SMALL TIME

- Split week (two shows a week). Or one, two or three nights on same show and house dark rest of time.
- Three to six performances every day. Headliners only occasionally. Less talented actors, or actors who have not yet made national reputations.
- Usually five or six spots or less.
- Usually more than one.
- Lower salaries.
- Lower admission fee.
- Cost of production is from one-half to one-fifth of big time.
- No difference in construction or equipment of theaters, the big-time houses are usually more elaborately decorated and finished.

In practice this distinction is by no means as clear cut. A theater often combines one of the features of big and some of small

\*The complaint issued by the Federal Trade Commission in 1919, pursuant to which hearings were held, is reproduced in Appendix I. Another factor which confuses the situation is that there are theaters which play vaudeville part of the year and stock the other, or which may even combine legitimate road shows and burlesque, and there are still others which frequently change their policy from pictures to vaudeville and vice versa. How are such theaters to be classified? It is, therefore, impossible to say exactly how many vaudeville theaters there are, but for our purpose this is, fortunately, not a matter of great importance.

time, tho in their general nature most theaters can be readily classified by what may be termed their "atmosphere". Big-time acts sometimes play small time on the same route tho never, of course, in the same city. As a rule acts do not do this from choice, but because the booking office compels them. Some quotations from a theatrical publication are of interest in this connection.

In the Orpheum Circuit bigtimers are also routed over several weeks of small time covering the best of the Junior Orpheum houses, which, the small time, play full weeks.

Occasionally Keith and Orpheum bigtimers attempt to break long and costly jumps by playing "opposition" small time. If they do so they appear under assumed names, for if their action is discovered all their outstanding contracts will be canceled.

Big-time vaudeville should not be confused with "high-class" vaudeville. The latter is an expression which has been adopted by virtually every theater presenting a vaudeville bill and is merely an advertising slogan having no descriptive value. But in the layman's terminology big time is nevertheless really the equivalent of what he conceives to be high-class vaudeville, whereas small time carries the connotation of a show.

## Circuits Defined

Now the most characteristic feature of the vaudeville business and the one which is really fundamental to all the others is the grouping of these 750 or less to 1,000 or more vaudeville theaters, big and small time, into circuits. A circuit may be defined as a group of vaudeville theaters in a contiguous territory which hires its acts thru a central booking office, which acts play successively during a season some or all of the houses embraced by the circuit, traveling from one to another according to prearranged schedules and routes.

It will be noted that in the above definition no stress is laid on the common ownership of the theaters within the circuit. Usually, it is true, an entire circuit is owned by a single corporation or by a group of individuals, but this is incidental rather than essential. The essential feature is rather the booking of the group of theaters thru a single agency and the routing of acts over the circuit from one central point. For example, Keith's "Family Department" books a large number of small-time houses which are separately owned and in which Keith's is not financially interested. These houses form a circuit, or rather several circuits, in just as full a sense as Keith's own big-time houses. The same may be said of the forty-odd small-time houses booking thru the Fally Markus Vaudeville Exchange and of other circuits of similar kind.

The nature of the vaudeville business made the development of circuits with their central booking offices inevitable, and without such organizations as circuits and booking offices vaudeville could not have attained, or having attained could not maintain, its present scope. This is so self-evident as hardly to require proof. It is only necessary to visualize the chaos that would result were the system of circuits suddenly abolished.

In such an event each theater would have to build up its own vaudeville bill for each week (or even smaller unit) of its season. This could scarcely be done by correspondence as actors must of necessity travel much of their time and therefore touch at their permanent homes only at great intervals. Letters would reach their destination weeks late if at all. As this would be an impossible way of doing business, each theater would therefore have to maintain its own booking office. There would be 500 such offices in New York and hundreds more throughout the country instead of possibly the few dozen now in existence. Thousands instead of hundreds of people would be tied up in the business of booking, for it would take ten men to do the job which one man can do under the present system, and do more efficiently. An actor might well have to spend a month or longer traveling up and down what would become known as "vaudeville row" to get a twenty weeks' route. When a theater had finally filled up its bill for a season and an actor his route, there would be endless possibility of conflicting dates which would make the actor lose his engagement or the

(Continued on page 18)

†The Keith big-time routes for next season generally will contain a considerably larger number of small-time houses included with the big-time dates than in any season previously.

\*Heretofore many of the acts playing the Keith houses have repeated once or more in the season in the larger cities; and that is rated as one of the reasons why the route has included the smaller cities this season rather than bringing the acts back to a city they have played previously.

†The repeat thing grew to the proportions of an evil last season that affected the box-office in several Keith houses.

†Next season's routes have been arranged on the same principle as a commercial business with the acts offered the big houses, with the proviso the small ones are accepted.



# PUBLISHERS' EMPLOYEES MUST STOP BOOKING ACTIVITIES

## Licensed Agents Charge Band and Orchestra Men Attached to Big Music Publishing Houses With Unfair Competition

NEW YORK, Sept. 17.—Licensed vaudeville agents and band and orchestra booking men have declared war on the free-lance activities of the employees of several music publishing houses who have been booking talent and combinations on their own. Instead of co-operating with them the bookers declare that certain b. and o. men attached to big publishing firms are actually competing with them and if the practice isn't stopped within the next seven days evidence of the violations in question will be laid before E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, which may result in a severe fine or expulsion from the M. P. P. A. for the music publishers and dismissal for the offending employees. Not only will the infraction of the M. P. P. A. constitution be presented but the matter will be brought to the attention of the License Commissioner, it being a misdemeanor to do the work of an employment agency without a license.

The agents and orchestra men decided to take definite action following the return several days ago of a big-time vaudeville actor who works with a band and recently opened an office for booking orchestras. He immediately took the initiative when informed of the "astounding conditions" by his representatives in New York, and, being a power in his own particular way, called the agents together for a conference. A line of action was planned in which the three or four big orchestra leaders, who also are connected with booking organizations, will back up the regular agents in the latter's efforts to stamp out a practice which is hurting their business.

In the opinion of the agents, the music publishers themselves do not sanction such outside activities of their band and orchestra men or professional department employees. They point out that a big music house changed its band and orchestra department head recently, for one reason, among others, that he grew too much engrossed in booking orchestras, club talent and what-not. The agents declare that the evil is still going on in the same band and orchestra department under the very eyes of the professional manager.

### Five Publishers Mentioned

According to the agents, they have specific proof of bookings by music house men and freely mention five publishing houses which have almost ten men who put in part of their time securing engagements for bands and supplying singers and other talent for various occasions. "We all know that this has been going on for some time," said a well-known orchestra leader and booker. "We don't mind these men booking orchestras, but why don't they hang out a shingle and go into the business legitimately. If they collect commissions, let them take out a license and refrain from hanging out in an advantageous position in a music house, getting paid for their time by the publisher and booking musicians at the same time. Their competition is getting too strong for many of us for the simple reason that they spoil many deals."

At first the band and orchestra men, it was pointed out, told an orchestra when they heard of a job being open

## KOSLOFF IN VAUDE.

New York, Sept. 16.—Theodore Kosloff, ballet master to the movie industry, has heard the call of the vaudeville stage. He has been booked to tour the Orpheum Circuit and will open at Oakland October 28. Other recent bookings for the Orpheum Circuit include Jim and Betty Morgan, who open at Chicago October 28; Kharum, who opens November 4 at the Palace, Milwaukee; Leavitt and Lockwood, September 30, at Springfield; "Clown Seal", at Des Moines, October 21; Harry Rose, at Omaha, November 18; Elsa Ruegger, at Winnipeg, December 30; "Fifty Miles From Broadway", at Kansas City, October 21, and "The Weak Spot", a sketch, at the Palace, Milwaukee, October 7.

Margaret Severn and Company, opening this week at Memphis; Bert Hanlon, opening State-Lake, Chicago; Dora and Edwin Ford Revue, eight weeks, opening Palace, Chicago, and Belle Storey, four weeks, with additional route pending, opening Palace, Milwaukee.

# PRODUCERS ENGAGE TRAFFIC MANAGERS

## Seeking Means To Cut Down Heavy Expense of Long Jump Routing

New York, Sept. 17.—Seeking the expert advice of a traffic manager is the new indoor sport of big-time vaudeville act owners who carry considerable scenery and wish to avoid paying railroads virtually all of the profits the offering earns while on tour. Long jumps handed out by booking agents are leaving many vaudeville men nothing for themselves, but a salary if they work in their own act, despite the fact that there are thousands of dollars invested and a cast of eight or ten people on the pay roll.

One act owner, in particular, who paid out \$600 recently to the railroads in a week's time offered to split fifty-fifty plus a fee with a traffic expert on all moneys saved, and handed over his route for such consideration. The \$600 was paid out when the act in question played Jamestown and Utica, both in New York. It cost him \$200 to jump to Jamestown and then \$400 to go to Utica, all for one week's work. Another vaudeville manager told a traffic man to figure out a cheap way of making jumps regardless of Keith office orders to travel the quickest and fastest way possible between points.

Toledo, Buffalo and Detroit is the way one vaudeville outfit is routed and obviously a costly one. If it read Detroit before Buffalo, or even Cleveland, the act could avoid giving all of its money to the railroad. The manager was advised by the traffic expert to take a long shot and "cheat" by leaving Buffalo for Detroit on a lake steamer and save an easy \$100. This same manager almost went broke recently when he had a route that took in Louisville, Pittsburg, Toledo, Indianapolis and Dayton and New York, so arranged that he was dizzy paying railroads for handling his props, at the end of the tour.

Still another act with much scenery went "in hock" last week when it started a trip over the Orpheum Circuit opening in Minneapolis. The first pop out of the box cost the act owner \$800. Had some consideration by the "powers that be" been given the act, with two weeks or less between New York and the Middle West, some of the \$800 spent for transporting scenery could have been saved.

Several big-act producers and owners have openly announced their intention of putting out suitcase acts and discontinuing big productions if the booking agents don't get them a better break and the traffic experts fail to save them money.

## MORE PIANISTS FOR LOPEZ

New York, Sept. 15.—Vincent Lopez, orchestra leader, has engaged two additional pianists, Joe Gold and Cy Nathan, for the purpose of using three pianos in his orchestra when they open the Pennsylvania Grill September 24. A special instrument will be used by Lopez, it being manufactured by the Knabe Piano Company and finished off in white and gold. This stunt of using three pianos in an orchestra is something new and many musical directors are waiting to see how it works out.

The Lopez Orchestra has already been booked for the Palace Theater, New York, for another eight weeks' run next summer, and in the meantime will take its first out-of-town vaudeville engagement next February, when it will play six principal cities in the East.

## STAGE CRAFT IN NEW QUARTERS

New York, Sept. 17.—The Stage Craft Enterprises, Inc., moves this week to its new offices in the Earle Building, Broadway and Fifty-second street, where elaborate quarters have been fitted up suitable to the enlarged needs of the organization.

John J. Kelly has joined the staff of the Stage Craft Company and will look after some of the outside interests of the concern. He was formerly connected with one of the metropolitan dailies.

## CITY HELPS VIRTUOSO

New York, Sept. 15.—Joseph Tartar, eighty-three years old, formerly conductor of orchestras at leading hotels in the city, who was plected up penniless this week and held for vagrancy, has been sent to the city infirmary at the Home for the Aged in Welfare Island for a six months' stay. In sending Tartar to the home municipal officials promised to see that a violin is sent him at the infirmary, so he can while away his spare hours. The valuable instrument which Tartar once owned and with which he earned his livelihood after he had hit the downward grade, was broken two years ago by a ruffian.

## SENSATION IN BERLIN



But over here, only that minority of vaudeville fans who believe in getting full value received for their admission coin would ever know he existed. Photo taken at Wintergarten, Berlin.

and also co-operated with resorts that needed a combination. The chief concern of the orchestra man was to get a plug for his concern's numbers with the outfit for whom he had secured a job, for naturally he was in soft with such a leader. Sometimes a vaudeville act would need a singer or dancer, and inquiries would be made in the professional departments of some of the music houses. Invariably the music man was glad to help anybody out. Since the craze of orchestras swept the country recently and big money was made booking orchestras, the music men suddenly decided to get some extra money for themselves and began to book orchestras and all kinds of talent, with the advantage of knowing what resorts needed orchestras and when a certain outfit was due to terminate an engagement, etc. Gradually they grew out of the stage where they merely wanted to do something in order to get their songs played, until now it is said to flourish on a mean scale. A regular clientele now depends upon three or four band and orchestra and professional department "act" men for their orchestras and talent for clubs and specialty singers for the cheaper cabarets.

## TEXANS CHANGE NAME OF VERNON CASTLE BOULEVARD

Fort Worth, Tex., Sept. 15.—Despite protests from all parts of the nation, and especially from many patriotic societies, the City Commission here this week granted permission to the property owners of Vernon Castle Boulevard to change the name of the thoroughfare to "Boulevard". The property owners, in the petition which they drew up, asserted the name was too long. The street was named after the famous dancer shortly after he plunged to his death while flying as an army aviator, during the war.

## GULLIVER SELLS HOUSES

London, Sept. 15 (Special Cable to The Billboard).—Gulliver is shedding two of his houses, the Hippodrome at Woolwich and the Hippodrome at Putney, they having been purchased by Victor Sheridan, of the Associated Cinematograph Theaters, who will turn them into movies as from December 3. Sheridan also obtained Tottenham Palace from the Syndicate Tour.

## LEWIS LEAVING VAUDEVILLE

New York, Sept. 17.—Bert Lewis is leaving vaudeville in order to manage and take part in a new show to open shortly at Joe Moss' Beaux Arts Cafe in Philadelphia. He will do part of the routine that he did in vaudeville with Walter Leopold and also incorporate some new material.



# SHUBERT THEATER, NEWARK, TO HOUSE ROAD SHOWS

## Mgr. Schlesinger Leases Former Vaudeville House—His Broad Theater Previously Played Legitimate Attractions

NEWARK, Sept. 17.—Beginning October 1 the Shubert Theater here will be converted into a legitimate playhouse, presenting first-class road attractions booked thru Erlanger and Shubert. Heretofore the Shubert has played vaudeville, and until last year, when it was taken over by the Shubert interests to house their vaudeville, it was known as Keeney's Theater, a split-week house.

M. S. Schlesinger and his associates, in control of the Broad Theater, which heretofore has played road shows booked thru the Klaw & Erlanger office, New York, have taken a lease on the Shubert for a term of ten years, substituting it for the Broad, which has been Newark's only legitimate house.

Possession of the Shubert will be taken this week and preparations begun to open the season with Lenore Urie in "Kiki" as the inaugural attraction. This play will be followed by "The Lady in Ermine", David Warfield in "The Merchant of Venice", "Little Nellie Kelly", Cohan's success, and Al Jolson in "Bombo".

### Broad May Play Stock

The destiny of the Broad, now dark, remains undecided. At all events it will be closed for some time or until a definite form of entertainment that will pay can be satisfactorily worked out. Stock may be put in.

The principal reason advanced for the substitution of the Shubert for the Broad is that the former house has a seating capacity of 2,000, while the latter has but 1,482, and that the difference in seating capacity will enable the management to arrange a lower scale of prices for seats and bring the entertainments provided within the reach of the play-going masses. The granting of an increase to the stagehands this season also entailed additional expense not in keeping with the weekly gross of the house.

### \$2 Top Price

Under the new policy of reduced prices the schedule for such attractions as "Kiki" will be \$2, \$1.50 and \$1 for the balcony and fifty cents for the gallery. At the Broad the prices had ranged from \$3 to \$1.

Photoplays may be presented at the Broad until other plans can be worked out. Arrangements, however, have been made to give several Sunday night concerts there. Among the artists booked are Willy Burmaster, violinist, who will tour the country this season; John Charles Thomas, baritone, and Elsie Janis, singing comedienne.

Frank Smith, who has been the resident manager of the Shubert, will be retained as Mr. Schlesinger's assistant and most of the house staff of the Broad will be transferred to that house.

### ADVERTISING "HOLLYWOOD"

"Cy" Green, the famous rube character, who last year traveled thruout the country advertising the "Old Homestead" picture, is now touring New England giving publicity to the "Hollywood" film. He worked for the Strand Theater, Lynn, Mass., the week of September 3, and will follow the picture to the other Strand houses in New England where it will be shown.

### BAN ADDED ATTRACTION

Cleveland, O., Sept. 12.—Marie Price, 15-year-old companion of John L. Whitfield, serving a life sentence in the Ohio Penitentiary for the murder of Patrolman Dennis Griffin of this city, was not permitted to appear in a burlesque show here last week on account of the action of local authorities. Attorney-General C. C. Crabbe wired from Columbus that he has mapped out a course to prevent her appearance in any theater in Ohio.

### SPANISH FAVORITE COMING

New York, Sept. 15.—Raquel Meller, noted Spanish dancer and singer, who for many years has been a favorite in Madrid and other Spanish cities, is coming to America to appear in vaudeville and concert. She will arrive here some time in October for an extended engagement which already has been arranged for her.

### DAREWSKI HEADS BAND

London, Sept. 15 (Special Cable to The Billboard).—Herman Darewski heads a band of ten British musicians at the Alhambra September 17, just to show others how it can be done.

## "COMING MOVIES" FOR ORPHEUM THEATERS

New York, Sept. 16.—Beginning the week of September 20 the Orpheum Circuit will institute a new policy in all of its theaters. Arrangements have been made with the Semler Cinema Service by which the Orpheum theaters will be supplied with film trailer service. This service will bring to the theaters snatches of coming pictures and will be in the nature of advertising future films. For the past two seasons such service had been in use on the Keith, Moss and affiliated circuits. It will be the first time the Orpheum used it.

### "VANITIES SHOP" OPENS

New York, Sept. 15.—"The Vanities Shop", a new musical flash in five scenes, opened this week preparatory to beginning a route of the Keith Time. Al Webber is featured, and in his support are: Jack Egan, Flo Allen, Margie Elmo, Eleanor Van, Phil Peltz and Rita Van. Harry Sauber, the producer of the act, has an Irish musical comedy skit in rehearsal entitled "Mauvorneen", which will begin an engagement on the Keith Circuit in two weeks. It has a cast of five.

### TANNEN BACK IN VAUDEVILLE

New York, Sept. 17.—Julius Tannen, one of the members of recent Tod Lewis' "Frolie" show, will re-enter vaudeville September 24, opening in one of the Proctor houses for a tour of that circuit. He will do a monolog act.

### NAZIMOVA TRIES VAUDEVILLE



The latest addition to the ranks of movie and dramatic stars in vaudeville is Alla Nazimova, now appearing on the Orpheum Circuit in George Middleton's dramatic sketch, "Collusion".

### ELSIE JANIS ENTERTAINS

New York, Sept. 17.—Following her performance at the Palace last night, Elsie Janis entertained between twenty and thirty guests at her home, Manor House, Phillips Manor on Hudson, prominent among whom were Lord Birkenhead, former Lord High Chancellor of Great Britain; Lady Eleanor Smith, his daughter, and Miss M. Yowman. Miss Janis gave a recital in honor of her guests, many of whom were well known in the theater, and a midnight supper was served. The guests remained over Sunday.

### JACK CONNOR'S THIRD SEASON

New York, Sept. 15.—Jack Connor's Revue, headed by Connor himself, opened Monday at the Orpheum, Detroit, headlining on the bill. The Connor's Revue, which is now starting on its third season on the Keith and Orpheum Time, includes six people and much new material, which Connors and Vincent Valentini, his associate, have prepared for it.

### NORA BAYES DRAWS BIG

London, Sept. 15 (Special Cable to The Billboard).—Business at the Palladium with Nora Bayes and the Mosses has been 8, R. O., and both these acts have made an excellent London reputation.

### VON TILZER CO. ENLARGED

New York, Sept. 15.—The Harry Von Tilzer Music Company organization was greatly enlarged today when James J. Fero, well known in music circles, joined the Von Tilzer forces as treasurer and secretary, and Sammy Smith took charge of the professional and band and orchestra departments. Al Selden also joined the staff in the capacity of general sales manager, leaving immediately on an extended trip to the Pacific Coast and all important cities en route. Mr. Fero is interested financially in the concern.

All departments of the music house have been enlarged and an intensive campaign will be inaugurated in the interest of the firm's catalog, the leading numbers of which are "Dear Old Lady", a fox-trot ballad, and "Chief Hokum", a comedy song. Among other things Mr. Fero will have charge of the mechanical end of the business.

### WITHERS ON ORPHEUM TIME

New York, Sept. 15.—Charles B. Withers and Company, doing their "For Pity Sake" act, have been booked for a seven-week tour of the Orpheum Circuit, opening in Minneapolis. Upon his return from the Western trip Withers will again take out his "Tomerville Trolley" offering and send a new company over the Orpheum Circuit in the act he is now doing.

# AMERICANS TO BACK MOULIN ROUGE, PARIS

## Internationally Famous Cabaret To Reopen in October—Will House Five Theaters

Paris, Sept. 15.—Backed by American capital, the internationally famous Moulin Rouge Cabaret, which was burned to the ground eight years ago, will reopen in October. This rehabilitated center of varied life in the Montmartre will house five separate theaters and will cater exclusively to wealthy American tourists.

For several months R. Allyn Davis, an American lawyer representing a group of New York and Chicago capitalists—who so far have succeeded in keeping their identity secret—has been here in conference with M. Raphael Beretta, former owner of the cabaret, under whose supervision the building is being reconstructed.

The regenerated Moulin Rouge will spell the latest thing in cabaret construction. In addition to the main auditorium and stage there will be a Winter Garden, with a sliding glass roof which will be slipped aside in hot weather; a theater on the promenade, a stage in the cabaret proper and a fourth in what is described as the "American rathskeller".

### American Revues

According to Davis, a feature of the Winter Garden will be American revues. The increasing popularity of the products of the American stage in France will make it possible to produce spectacles from the United States with the approval of both American and French clientele, he believes.

Every conceivable feature of cabaret entertainment will be staged in the other theaters of the rehabilitated Moulin Rouge. It is planned to have tickets on sale for the famous Montmartre resort in all the principal cities of the world. It also will be possible to obtain them on shipboard.

Quite as interesting as this new development in cabaret entertainment in Paris are the attempts of Parisian cabaret proprietors to reintroduce "cabarets artistique"—underground resorts where the rich visitor and native may mix with the artiste and even the apache and where jazz bands and songs brought from distant lands will be taboo.

### JERSEY CITY STRIKE AVERTED

Jersey City, Sept. 15.—Negotiations between thirty-four theater owners of Hudson County and four hundred musicians, motion picture operators, stage hands and billposters were terminated this week, when the theater owners granted the employees a raise of from 10 to 15 per cent in wages. At the expiration of their contract September 1 the men asked an increase of 30 per cent. A compromise was reached with the present award, which will run until next Labor Day.

### ENGLISH "UNIT" SHOW

London, Sept. 15 (Special Cable to The Billboard).—Daniel Meyer, Ltd., is handling a kind of "Shubert Unit" show on the Moss Tour, headlining with the illusionist, Debiere. It is on a flat salary and carries all its special scenery and a troupe of chorus dancing girls, who will pad or dress stage as required. It is said that R. H. Gillespie has routed it for twenty-five weeks and its progress is being watched with interest and maybe, from the individual performer's point of view, with fear.

### THEATER MAN SUES PROMOTER

Pottsville, Pa., Sept. 15.—As the result of the failure of plans to erect a new theater, as intended, in this city, Alfred Gottisman, Shenandoah theatrical man, last week brought suit against William Shugars, capitalist and promoter, for \$10,000.

Gottisman says he put \$5,000 in the proposed new enterprise and wants his money back. The other \$5,000 is for loss of time on plans. Instead of building a new theater, Shugars last week secured control of the American Theater of this city.

### MUSICAL MASHER FIRED

New York, Sept. 15.—Complaint to E. F. Albee by a big-time vaudeville actress that a leader in one of the local Keith houses had made improper advances to her and that upon being rebuffed did all that he could to ruin her act from the pit, resulted in his being promptly handed his walking papers by the head of the circuit. This is said to be the first complaint of its kind to have been brought to the attention of Mr. Albee. The director in question, it is said, bears quite a reputation in the profession as a masher.

# This Week's Reviews of Vaudeville Theaters

## B. F. Keith's Palace, N. Y.

(Reviewed Monday Matinee, September 17)

A bill of show-stoppers this week. Nine acts, six of which held up the proceedings in no uncertain fashion with applause honors divided between Emmet O'Mara, Frank Farnum, Roy Cummings, Ed Lowry and Williams and Wolfus, Julia Sanderson being also in the running. Spotting Donald Brian to close the first half was not so good, especially after Emmet O'Mara, even tho there were two intervening acts. There was quite a little dancing, but this did not seem to materially conflict. Mary Gautier and Company, with an old-fashioned foreign pony act, were placed badly closing the show, the act being weak in this spot after such a heavy bill. Laughs galore were heard in the acts of Roy Cummings, who was a riot; Ed Lowry, who made a distinctive hit, and Williams and Wolfus in the next-to-closing spot, which they held well.

McSovereign in diablo manipulations showed dexterity, altho making no special hit with his work. The running time was very short and the act weak as a big-time opener.

In the dreaded deuce position Emmet O'Mara was the biggest kind of a hit. Assisted by Jean LaFarge, a clever accompanist, O'Mara sang quite a number of songs of varied description. The audience was loath to let him go even after several encores, but O'Mara did too many and could cut his act several minutes. The trick in vaudeville is always to leave the audience wanting more.

Frank Farnum, with a few variations on the act presented at this house before and reviewed in detail in these columns, made a distinct hit of definite proportions. The writer was pleased to note that a couple of suggestions he made have been put into effect, the result being a much-improved offering with which no fault can be found at present.

Roy Cummings, assisted by Irene Shaw, was just one convulsion of laughter. Cummings destroyed a lot of property—a perfectly good drop of his own, a straw hat, a shirt, a tie, a good pair of trousers and a lot of other things. He was one riot of a hit and will be reviewed in detail later. Miss Shaw looked very charming in a sport bathing suit of red that was never made for immersion in the ocean.

Donald Brian, assisted by Mureal Pollack and Olive Hanley, sang a number of songs, told some stories and danced a few steps. Mr. Brian has had quite a reputation as a star of musical comedies for a number of years, and was accorded a reception. His personality, grace and manners stood him in good stead.

Topics of the Day showed some improvement.

Following the intermission Ed Lowry was a decided and substantial hit, keeping the audience in rare good humor and entertaining it with singing, dancing, saxophone playing and clowning. Lowry is big-time material and should have no trouble in securing all the bookings he wishes.

Julia Sanderson, of musical comedy fame, with a most charming personality, a vivacity and effervescence, was also accorded a reception and made good in vaudeville. It will not be a great while before she has absorbed the vaudeville atmosphere and acquired the vaudeville knack of taking bows, a point lacking at present. Herman Hupfeld, whose name is on the program no less than six times to Miss Sanderson's once, made a very favorable impression at the piano and in his rendition of one number. His dancing and business, however, seemed lately rehearsed and somewhat stiff.

Williams and Wolfus in next to the closing spot brought laughs fast and furious. If there is any funnier clown in vaudeville than Herbert Williams the writer does not remember having seen him.

Mary Gautier and Company with a trained pony and a couple of smaller animals. Miss Gautier did the best she could to a very decided walkout.

MARK HENRY.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, September 16)

Tower and D'Hortes. Man, woman and eager terrier, who toss and bounce balls. The dog ad libs here and there, catching balls in mid-air. Very good. Eight minutes, stage; two bows; strong applause.

Deiro. Proving beyond all question of a doubt that there is real music in an accordion. Thirteen minutes, in one; four bows; one encore.

George Nash, with Julia Hay, in "The Unexpected", by Aaron Hoffman. A delightful crook playlet, void of plausibility, but ideal for vaudeville. It has nearly everything in its favor—unexpected humor, intense dramatic moments and a satisfying ending, which comes



## "HOLLYWOOD FOLLIES"

(Reviewed Monday Matinee, September 17)

A Columbia Circuit attraction, starring Collins and Pillard. Book by John Raines. Lyrics and music by Razar and Wolford. Ensembles by Dan Dody. Entire production under the personal supervision of Joe Hurtig. Week of September 17.

THE CAST—Marty Collins, Jack Pillard, Jimmy Connors, Al Stern, Al Belasco, Miles Oliver, Frank Antiseri, Juliette Belmont, Marie Ward, Jacques Wilson, Estelle Arab Nack.

### Review

Part One—Scene one was a movie studio for shooting of an ensemble number in which eighteen pretty medium-sized model choristers in bare legs appeared attractive, for the reason that their legs were powdered sufficiently to blend harmoniously, followed by Estelle Arab Nack, a kewpie bob brunet soubret, who is a whirlwind at dancing straight and acrobatical.

Jimmie Connors, a clean-cut, clear-dictioned, natty attired straight, opened with a dialog on pictures with Soubret Nack that led up to the appearance of Al Belasco, a classy juvenile, to conspire with her to frame Al Stern, a modified Jew comic, for his roll, along the lines "Did He Kiss You?" and it started the laughter and applause.

Ethel Maye, a bob blond ingenue, is there with a dimpled, smiling face and modelesque form, in bare legs. She appeared somewhat nervous in her lyrics, but made decidedly good in her dancing. While leading seven selected choristers, Marty Collins and Jack Pillard made their entry by an argument from their orchestra chairs with Straight Connors on stage, and then, mounting the stage, put over a comedy song as the wise guy and the fool, followed by funny patter and a dance that was well applauded and made them solid with the audience. Straight Connors staged a rehearsal for Collins and Pillard, which was followed by Juliette Belmont, a pleasingly plump bob brunet prima with a good singing voice, who also utilized the seven dancing girls.

Jacque Wilson, a slender, symmetrically formed, pretty face ingenue, with her black hair Valentinoed, was the first one to appear in tights, and, while there wasn't anything offensive about the bare legs of the others, Jacque in tights lent class to the presentation, and her singing and dancing was apropos.

Juvenile Belasco, in a saxo. specialty, fully merited the encores given him personally, likewise his mastery of the saxo.

Jack Pillard, coming into the studio as the victim of Autoist Ingenue Maye, laid the foundation for a near plot as the daughter of wealthy parents, and thru a card given her by mistake of Pillard's, takes him for a Count. Pillard, in an attack of frenzy, manhandles Collins and demonstrated real dramatic ability in the delivery of his frenzied lines, which were burlesqued by Collins in a laugh-evoking manner.

Scene two was a drop for Miles Oliver to put over a piano-accordion specialty in good form, and it was enhanced by the appearance of Ingenue Wilson in song a la Italian, sentimental, and thence to a fast comedy song.

Scene three was an elaborate country home setting for the plotters to carry out their scheme, and in this comic Collins made most of the comedy in a clean and clever manner, with the assistance of Pillard as the phony Count, Straight Connors as the plotters, with Juvenile Belasco, Prima Belmont and Ingenue Maye as the victims. Soubret Nack reappeared in red costume set off by red tights and earned the encores given her acrobatic dancing.

Scene four was a drop for Collins and Pillard in humorous dialog supplemented by Collins with the cornet, which he played like a real instrumentalist. This led up to a jazz band, in which Prima Belmont in the guise of Jackie Coogan went over great with the violin, and the other principals with various instruments under the eccentric leadership of Collins. Soubret Nack in black tights leading a strutting number with the choristers costumed made a fitting final to a clean and clever first part.

PART TWO—Scene one was a Rocky Mountain set for a movie location with Comic Stern as the financial backer attending a rehearsal of his company in which various principals gave him their version of a scene from "The Music Master" until he tired and called for comedy furnished by Comic Collins with stories which included "The Wood Smellers of Pussy Willows", and Collins' way of telling it got for him a big hand of applause. Ingenue Wilson breaking into the movies in a crazy manner and stripping Comics Collins and Stern of their clothes was another laugh getter.

Scene two was a drape for Ingenue Wilson in song, and the parting of the drape revealed a rose garden set of splendor for Soubret Nack in bell-hop uniform to again capture the audience with her singing, but more especially with her acrobatic dancing. Comic Collins in a dialog with Pillard on safety razors registered numerous laughs. Prima Belmont in a violin specialty was encored repeatedly. Juvenile Belasco as an Eton College boy dancer of intricate steps proved himself to be a versatile performer.

COMMENT—The scenery and costumes were very much in evidence as to costliness and attractiveness, the company individually and collectively talented and able and the comedy clean and cleverly worked for continuous laughter and applause. Comic Collins is not doing as much bokum as many, but what he does he does well and registers with every line and act, and he is ably seconded by Jack Pillard, who feeds him like a light comedian. Straight Connors is exceptionally able and Juvenile Belasco is far more versatile than the average juvenile. Taking it as we found it "Hollywood Follies" is a very satisfactory production and presentation of burlesque, and if we are to have bare-leg burlesque as in this show we will have no cause to complain. Prior to leaving the theater Company Manager Maurice Weinstock informed us that Marie Ward, the regular ingenue of the company, who also doubles with Accordionist Oliver as an Italian singer in his specialty, was taken suddenly ill and removed to a hospital, and that Ingenue Wilson stepped into the specialty without a rehearsal. The same, he said, is applicable to Ethel Maye, one of the choristers, who stepped into the ingenue role of Miss Ward. Considering that fact the singing of Ingenue Wilson in the specialty and the work of Chorister Maye as an ingenue was remarkable. With the exception of a little nervousness on the part of Miss Maye while singing, both worked as if in their regular roles. Manager Weinstock's attention to his duties in advising us of the change in cast makes it possible for us to make allowance for Miss Maye's nervousness and commend her and Ingenue Wilson more fully for their work. This they are fully entitled to but would not have received had it not been for Manager Weinstock's information.

admirably. Twenty-one minutes, in interior; audience howled. Twenty-six minutes, in one; four well-earned bows.

Jack McLellen and Sarah Carson, exceptionally brilliant nonsense put over in an easy, naive manner. The utter nonchalance and the naturalness of the thing is inspiring. The as a complete surprise. The parts are played

## Palace, Chicago

(Reviewed Sunday Matinee, September 16)

A bill without novelty, with two big dancing acts and curiously arranged, managed to hold the crowd. The orchestra did as good work on an opening bill as any two-day orchestra in the country could do. Director Russo had the boys hitting on all six today.

The Klown Revue, Floetz Bros. and Sister, did a lot of up-side-down balancing and climbing and falling, using tables, chairs and trunks in a new idea in acrobatic trappings. People of exceptionally pleasing personalities and with surprises and stunts galore. Nine minutes, in four and one; two bows.

"Thank You, Doctor", followed a one-act play by Gilbert Emery, and featuring Eleanor Hicks and Chester Clute, with the names of Edwin Jerome, Rosanna Allison and Tom Coyne in small type. A female crook play built around an alienist's office. It is the best skit Lewis & Gordon have presented here this year, and drew applause honors of the day. Twenty-one minutes, in four; six curtains.

Harris and Bert Gordon in "A Recital Classique", a low comedy offering, featuring off-pitch comedy singing and broad gags. Some of the comedy is too low. Thirteen minutes, in one; two bows.

Marmel Sisters, Miriam, Irene, Phyllis, in drama dances. Phyllis is a newcomer in the act. Five programmed dances excellently staged did not seem to arouse the enthusiasm Irene and Miriam usually inspire. Costuming is original and effective and technique is good. The prologs are too long and artificial. Twenty-two minutes, in four; two curtains.

Trixie Friganza, "Little Bag o' Trix". Her bobbed hair is white and her girth is still growing, but she has much of the piquant charm and dash that won her fame. Sang "Little Bag o' Trix", "Black-Eyed Susans", "Simbo Sambo", and kidded the audience, changed sack-like costumes on the stage and closed with an Hawaiian bit of tomfoolery that landed. Nineteen minutes, in one; four bows.

Johnny Burke, "Drafted". The crowd was in the right mood to absorb the ancient wheezes and he promised two new gags tonight, which may be possible, but not probable. The chatter has to do with the squeaky-voiced dough-boy's experiences in the war. He does his piano stunt and orchestra medley for a closer. Twenty-five minutes, in one; four bows.

Dora and Edwin Ford, dance revue, assisted by an unprogrammed boy and girl. Dancing is mostly of the hard shoe and clog variety, all fast, all clever, well dressed, varied. Sixteen minutes, three-quarters stage; five curtains.

Sam Lewis and Sam Dody, two stocky men of serious face doing silly songs. A ventriloquist travesty brings laughs; also the irrelevant lines of a ditty they call "Hello, Hello, Hello". Fifteen minutes, in one; four bows and encore.

Four Erretos, hand-juggling humorists. Two men and a girl. Girl doing straight stepping and a backward dive from a ladder, and the men working as clowns and all joining in an up-side-down hand dance to close. Held the crowd. Twelve minutes, full stage; two curtains.

LOUIS O. RUNNER.

## Loew's State, New York

(Reviewed Monday Matinee, September 17)

Harvard, Bruce and Winifred opened the vaudeville end of the bill with athletic entertainment in the form of a basket ball game on bicycles, the novelty going over very well.

Gladys Boone and Company offered a delightful singing act in the second spot. Miss Boone has a beautiful voice and excellent material mixed with her songs. Also she has to her advantage a pleasing personality.

Calvin and O'Connor get away to a great start, due to their prolog bit and opening, which gives the patrons the impression that the offering is being done by tragedians, only to learn that it is in reality a back-face comedy turn. Their comedy songs and bit of dancing all registered effectively.

Malette Bonconi, violinist virtuoso, accompanied by an un billed pianist, is an above-the-average musician, her technique being clever and selections strictly classical. Her routine includes the regular favorites, such as "Car-men Fantasia", "Humoresque" and "Mighty Lak a Rose".

Myers and Hannaford, headlining here for the week, easily proved their bill-topping qualities with their Arkansas rube comedy, musical bits and dancing. The way they sell their musical saw stuff is but one example of big-time showmanship.

"Sweethearts", a revue done by six boys and girls, closed the show with a fast series of song and dance bits. The cast is clever, especially the juvenile and ingenue, who gave it a good start with their opening number taken from the short-lived "Sunshowers" show.

B. H. MYER.

(Continued on page 17)



# From Coast to Coast by Special Wire

## Proctor's 23d St., N. Y.

(Reviewed Monday Matinee, September 17)

Edwards and Dean, in Colonial costumes, sang many of the old-time popular songs, such as "Maggie", "Suzanne", "Dreams of Long Ago" and "Sweetheart". Both possess excellent voices, and these popular airs of days gone by still held their charm when sung by this clever team. They received a world of applause. Their act is easily one qualified for better time.

The act which rightfully should have been in the opening spot, "Sealo", almost human seal, was in second position. The animal had the entire stage to itself, being unaided as he performed the various balancing, acrobatic and other stunts of the routine laid out for him. To put it in a few words, a good animal act for position number one on any bill.

Low and Mae Leander open their act with singing offstage, giving the audience a surprise by emerging in exaggerated rube make-up, pulling a laugh immediately. A dance done by the two brought them a good hand, and their turn went over big enough to warrant an encore. A smutty line or two could be thrown out without damaging the otherwise tasteful complexion of their turn.

Bert Terrell, with his pleasing personality, his excellent voice and makeup in his quaint Hollandish costume, was by far the best entertainer on the bill. The way he put the songs over, in his Dutch dialect, coupled with his remarkable voice, warmed the cockles of everybody's heart and they showed it with their incessant applause after each number. Terrell is an A-1 entertainer and would go big anywhere. His singing is hard to beat.

The Exposition Jubilee Four, colored quartet, held their own following the previous act which scored so big. Their "Carolina Mammy" and "Carolina in the Morning" numbers struck home and brought them much applause. The constant business of gestures with the hands and a lot of uncalled for noise was unnecessary, and didn't contribute one iota towards the quality of their act. Their singing is all they needed.

McDevitt, Kelly and Quinn in the roles respectively of an actress and two piano movers elicited laughs here and there from the audience. Noteworthy of the features in the act was the soft-shoe dance by the two men. The girl's job was to feed the comedians, and her coming out in dance costume near the close disappointed us all, for she didn't dance. Claudia Coleman is an impersonator de luxe. No one would dispute that after seeing her impersonations of a girl trying to be a high-brow in a fashionable hotel, a girl in a soda fountain, manicurist in a hotel or the typical flapper. They are positively funny.

Hughes and Burke, with Hal Devine at the frolics. A musical dancing act a trifle above the average. The girl displays excellent form in her dancing and her partner is no slouch. Devine registers with his number "Dearest" and the act closes the bill to a good hand.

ROY CHARTIER.

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, September 17)

Jo Jo Dooley opens the show. He works with a very obvious plant in one of the boxes. The two indulge in some repartee, which has long since become standardized. It is difficult to draw laughs with jokes the audience has heard too often. The act ends with the singing of the "Banana" song, which is done in the average way.

Cogan and Casey present an act that is somewhat different. The two have just returned from an affair and are chatting in front of the girl's home. Many of the lines are clever, and the entire scene is highly entertaining and amusing. The man's dancing is not the least important part of the offering.

Charles Ahearn is as amusing as he ever was with his comic jazz band. The members of his band are arrayed in the most ridiculous hobo costumes. Of course, the band never plays any one selection thru, but the bits they do play indicate that they are musicians as well as comedians. Bits of tomfoolery interrupt the orchestra numbers, much of the fun being supplied by the antics of Ahearn and his chubby midget. A comely young miss entertains with classical dancing and adds the sublime element to an act that is otherwise ridiculous. Burlesques of her dancing by Ahearn set the audience in an uproar.

Harry Fox seemed rather listless in the songs he offered, and his line of talk, for the most part, failed to get across. His remark that if he made good here he would be engaged to play the Jefferson was ill-advised. Harry seemed to realize his act wasn't getting across as well as he expected it to, and played the poor sport by passing remarks and making a quick exit, not returning to take a single bow.

Brown and Sedonia present a classical dancing act. They employ a versatile pianist

## Keith's, Cincinnati

(Reviewed Monday Matinee, September 17)

The current bill lacks sufficient comedy and is overburdened with film. One picture, designed to fill the place of an act, sadly fails the purpose. Of the seven turns, three are silent. Attendance this afternoon was light and, everything considered, all offerings failed to share just recognition.

Pathe News, Aesop's Fables and Topics of the Day.

Johnson and Baker. These men have the greatest comedy hat-throwing turn seen by the writer. Seven minutes, in one and full stage; two bows.

Florence Hobson, an elongated brunet in vampire dress, created a fair amount of interest with piano playing, songs and patter of the "Oh for a Man" sort, the vocalizing being in falsetto range. Nine minutes, in one; two bows.

Breker's Bears. This recent European importation affords wonderful entertainment. Roller skating, bicycle riding, somersaults, basket ball throwing and catching, fore-g walking and balancing are well done by three large brown bears. The comedy sprinkling is good, save for the pants-falling business of one of the male attendants at the "jazz dance" finish of the act. Ten minutes, full stage; two curtains.

Pearson, Newport and Pearson. The males in semi-"hick" suits and mannerisms, and the lady as a country belle, open with light hoofing and a funny rural type song. Then follows solo and double soft-shoe and acrobatic dancing by the men that is sure-fire and of which they need have little fear of being copied by any other team. In addition to the novelty, no small amount of energy is required for such dancing. Their timing with the music is perfect. Each number was vigorously applauded at this performance. Fifteen minutes, in one; three bows.

George MacFarlane in "Song Fantasies". This well-known baritone presents a departure from the usual order of singing vehicles by remaining on stage thruout the act and introducing Margaret Walker, an attractive and clever dancer, in classical, jazz and Spanish numbers between his renditions. MacFarlane's repertoire comprised "Ten Thousand Years From Now", "Dear One", a selection from "The Mikado", "Dorothea" and "Marguerita". Herbert C. Love accompanied at the piano. Special scenery and lighting effects add to the charm of this act. Nineteen minutes, in three; curtains and talk by MacFarlane.

"Dame Fashion", 1,000 feet of colored film of an Eastern fashion show for women.

"Maid o' Mist", presented by Prof. Horace Sierak and programmed as "The greatest mystery of the age," in which "Leah", a girl, is placed in a coffin-like cabinet and reproduced after many steel plates, knives and swords have been inserted thru different parts of the cabinet, apparently making it appear impossible for her to be within. The illusion is artistically and rather dramatically offered. The introductory address by a non-listed gray-haired man is high class. Prof. Sierak, who seems English, and "Leah" fill their parts excellently. Seventeen minutes, specials in one and three; two curtains.

Mel Klee, "a gentleman in black", a favorite here, had no difficulty in delighting old and new friends with his clean-coated topical puns, songs and "inside dope" on members of the bill. Fifteen minutes, in one; two bows.

George Beege and Rae Quee, young and neat-appearing roller artists, will hold an audience as well as any closing act. Dancing on skates, spins and a thrilling whirl, in which Beege supports his partner by the feet with a shoulder apparatus, feature their routine. Seven minutes, special in full stage; applause thruout and two curtains.

JOE KOLLING.

## Orpheum, St. Louis

(Continued from page 16)

should be omitted. Seventeen minutes, in one; three bows.

Ben Bernie and His Orchestra. Some of the best of the uncanned jazz classics that have come this far west. They are embellished by droll commentaries before and after. Appearance and showmanship very good. Thirty-one minutes, full stage; three encores; many curtains.

Gracie Deagon and Jack Mack. The comedy provoked by a hisping girl and an exasperated male partner is extremely funny. Twenty-four minutes, in one; three bows.

Wanka with Mme. Nowitski and Daniel Sherman. Brilliant Russian dancing in flaming silks and calico, going it at top speed for eleven minutes held everyone. Full stage; six bows. ALLEN HYDE CENTER.

whose piano selections were as well received as his saxophone solo. The Spanish number and ballet dance were especially well done. The costumes and setting were consistent with the character of the dancing. A good act which gets across big. PAUL BENOY.

## Palace, Cincinnati

(Reviewed Monday Matinee, September 17)

Pictorial program: "Outcast", with Elsie Ferguson and David Powell, poorly presented, but well acted.

Stanley Gallini and Company, European Novelty Showists. Shadows, silhouetted against a white screen, that take shape as animals and humans, made by Gallini and Co., with their hands. Fairly entertaining opening turn. Eleven minutes, full stage.

Jack Little, "The Paderewski of Syncopation", gave an exhibition of fast fingering that was sensational. Little, however, did not sacrifice beauty of tone nor accuracy for speed, but combined these important features of piano playing with remarkable artistry. Ten minutes, in one; three bows.

Harry Keene and Katie Williams, in "A Roadside Flirtation", were a riot of fun by virtue of Miss Williams' delightfully exaggerated portrayal of a bashful country girl. Keene upheld his end of the dialog well, but laughed too much at his partner's drolleries. Some of the talk might be taken as double entendre, but it is so wholesomely delivered by Miss Williams that the slightly objectionable lines can be overlooked. Twenty minutes, in one and one-half; hearty applause.

Thornton Flynn, Irish tenor, with Dena Caryl at the piano, sang a well-chosen repertoire of Irish ballads and a few classic airs, and made a decidedly favorable impression. Flynn sings with ease and confidence and never appears to be straining his voice. Miss Caryl, who has a mature, mellow voice, sang a pleasing duet with her partner. Ten minutes, in two; two curtains.

Nolan Leary and Company presented a well-written farcical sketch entitled "Yes Means No" in a convincing manner. The members of the cast (four men and a woman) read their lines effectively. Judging from the manner in which the audience received it, "Yes Means No" is one of the funniest sketches to play the Palace in many moons. Fourteen minutes, full stage.

Eddie Furman and Olive Evans have labeled their song offering "Scoring Touchdowns on the Gridiron of Song", and they certainly put over enough this afternoon to win over any audience. Both have likable personalities, and sing popular and special comic numbers in the most approved manner. Fifteen minutes, in one; several bows and an encore.

Harry Slatko and Company in a pretentious scenic offering, featuring Eva Sully and "The Oddity Boys", a jazz band, with Al Plough, pianist. Miss Sully is a very capable dancer, but is certainly bending her efforts in the wrong direction when she attempts to execute the sinuous, jazzy steps and movements that are presumably required of her in this act. Slatko has ability as a dancer but not as a singer. The band made so much noise it would be unjust to form an opinion of its members until they are heard to play. Eighteen minutes, in one and full stage; light applause.

KARL D. SCHMITZ.

## Grand O. H., St. Louis

(Reviewed Monday Matinee, September 17)

Rose Rents Trio. Mannerly acrobats in balancing feats. Showmanship excellent. Eight minutes, full stage; one bow.

Armstrong and Phelps. Tiresome songs about this and that and mild travesty. Nine minutes, in one.

Watson and St. Alva. A sketch, in two, of a drunk and an exasperated, weepy wife. Very funny to a few. Eleven minutes; light applause.

Orren and Drew. Exceptionally good chicken and musical instrument imitations. The act needs a setting and a routing. In its present form it has neither. Eleven minutes, in one; one bow.

Stratford Comedy Four. Snappy harmonizing in a schoolroom situation. Good laughter thruout. Fourteen minutes, in interior; one bow.

Swain's Animals. An ordinary exhibition of wire walking and hurdling by six handsome cats and a handful of mice. The boxing exhibition of two of the cats is the only lively incident. The act needs more thrills.

Herron-Gaylord Company. Arrayed as the Gold Dust Twins, two girls dance and sing. Later in a Pullman washroom they engage in pleasant intimacies while they remove the cork, and sing, with the assistance of the conductor. An original conception and well done. Sixteen minutes, in three; three bows; strong applause.

Milt Collins. Humorous twists to everyday topics, which kept the spectators laughing for ten solid minutes. In one; four bows; curtain speech.

Cottles' Parisian Orchestra. Nine men in clown costume who discharge jazz tunes after the old school, assisting themselves for tempo by much stamping of the feet. The act lacks novelty and the conversation between players

## Majestic, Chicago

(Reviewed Sunday Matinee, September 16)

The Majestic has an excellent new bill. The Ballyhoo Trio opens in one with a circus bally, then went to full stage and developed a lot of good talent. The clown showed an excellent tenor voice and all were acrobatic dancers. Two men and a woman—excellent. Ten minutes, one to full stage; three bows.

Mack and Stanton, character and straight, have a comedy fall act with a special drop. A lot of fun and some good singing. It is a standard act. Ten minutes, one to half stage; three bows.

Moriey and Mack, two comedienne, both good to look upon, in repartee and some songs, went over good. Nine minutes, in one; three bows. Margaret and Morrell, man and woman, a comedy duo, entertained well and acceptably. They are excellent dancers; in fact, the woman is superb. Eleven minutes, two and a half to half stage; three bows; two special drops.

Callahan and Bliss have a nut act. Two men, and they are good. They are fine sidewalk comedians. Often seen here and always welcome. Both dance well also. Ten minutes, in one; three bows.

Bob Pender's Troupe has nine men and one woman. One of the best acts on the bill. Acrobatic and eccentric dancing and all are genuine artistes. Russian dancing was a feature of the act. It went splendidly. Fifteen minutes, full stage; bows and curtains.

Ray Conlin came back to see us with his ventriloquist act. It is as good or better than ever. One of the best of its kind. Nine minutes, in one; three bows.

Clifford Wayne Trio, an Indian act, is a musical offering. Ten minutes, one to half stage; two bows; two special drops.

FRED HOLLMAN.

## Lafayette, New York

(Reviewed Sunday Concert, September 16)

Walter Plimmer, the agent, and Coleman Brothers, managers of the house, assembled a really first-class bill for today. Ariene and Rita, a pair of girls who are a bit self-conscious as yet, and evidently newcomers, opened the bill with eleven minutes of harmonious vocalism that set a high standard for the evening. These girls put over four numbers, working in one, that gave distinction to the bill.

Smith and Mills, a tuxedo-clad boy with a girl partner in evening clothes, both changing later to silk overalls for the closing number, "Plantation Blues", put over a singing and dancing act that had real merit.

The Reynolds Trio, a girl with two male partners, one a violinist and the other a banjo artist, slipped over a surprise in the way of novelty presentation of a musical act. The miniature jazz band with which the act opened set the audience laughing, and the class of the offering maintained it. A grandfather's clock setting later disclosed another surprise. The girl made three changes and proved a fair dancer.

Jack Hughes can't sing much, but then he doesn't have to. His acrobatic dancing and the inimitable manner in which he can tell risque stories without offense gets him over great. He knows just where to quit to get the laughs without offense, and his dance stuff is great.

The Wagner Trio, a woman contralto with a violin soloist, and a pianist, had a routine that justified their spot on the bill. Ten satisfactory minutes on a full stage tells the story.

Adams and Robinson, the only other colored act on the bill, brought the routine of singing, speedy dancing and novelty piano stuff that have made the act a favorite on several circuits. They scored, retiring to a good hand.

The Variety Revue, an act of five people, three girls and a pair of boys, every one of whom could do his or her bit as a single, and who do some nice assembled numbers, closed the program. They offered everything that vaudeville can expect, and if anyone may be singled out it is the pianist who later sold an imitation of Fanny Brice very effectively. She made her biggest hit with the manner in which she got over the facial expressions while doing a sister delivery with another girl.

"To Have and To Hold", a Paramount picture, completed a bill that should be a credit to any house.

This week Siki, the French-Senegalese boxer, tops a bill that is expected to draw a city-wide patronage rather than the purely neighborhood following that is usual. This is the foreigner's first appearance in vaudeville.

J. A. JACKSON.

when they pause for a moment is a noticeable breach of stage etiquette. Twenty minutes, in three.

ALLEN HYDE CENTER.

ADDITIONAL REVIEWS  
ON PAGES 121 and 123



**CISSIE LOFTUS WILL RETURN TO VAUDEVILLE**

New York, Sept. 17.—Cissie Loftus, famous London actress, absent from the stage for some time, is returning this season to the footlights, coming to this country to fill a long tour in vaudeville on the B. F. Keith Circuit. She will appear at the Palace the week of January 7.

Prior to her departure from England she will appear in London at the Palladium, opening there October 1.

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WANTED—Feature Sax., also hot Trumpet. Long engagement. Ten-piece outfit. Good salary. Tuxedo. Union. Write JIMMY KNUDSON, Ortonville, Minnesota.

**TANGUAY BACK ON KEITH TIME**

New York, Sept. 17.—Eva Tanguay is back on the Keith Time. She opened this week in Boston. Her Keith Time will be broken by an eight weeks' "concert" tour thru New England October 2. Tanguay is supported by Raggy Rubin, Teddy Waldman and a seven-piece jazz combination.

**EDDIE LEONARD'S 15 BANJOISTS**

New York, Sept. 15.—Eddie Leonard, black-face comedian, opens his new act at Proctor's, Mt. Vernon, September 27, for the last half, going from there to the Royal, and thence to the Palace. Leonard's company includes Gus Steward, Jack Holiday, Jack Russell, R. Smith and fifteen banjoists. The present booking will keep the act working until next May.

**SEES 20,000,000 RADIO FANS**

New York, Sept. 15.—If there is any doubt in the minds of theatrical managers that radio will not cut in on their preserves, they should give ear to Lee De Forest, pioneer radio inventor, who in a message received here from the Leviathan this week predicted a radio audience in the United States of more than twenty million in the next couple of years.

**DUKE CROSS IN NEW ACT**

New York, Sept. 17.—Wellington (Duke) Cross opens this week in a new act by Howard Emmett Rogers entitled "The Checkbook Chump". Others in the cast are Marie Field and Clementine Coleman. Cross closed two weeks ago in Los Angeles in "Wives" by the same author.

**STATE FULL WEEK SEPT. 24**

New York, Sept. 17.—Loew's State Theater will become a full-week stand next Monday. This will give the Loew office seventeen full-week stands, a policy innovation designed to reduce film rentals.

**HOUSE OF DAVID QUARTET**

The House of David Quartet, from the famous colony at Benton Harbor, Mich., made its debut in vaudeville at the Regent, Detroit, September 10. The act consists of singing popular songs and indulging in light comedy.

**CONDITIONS IN VAUDEVILLE**

(Continued from page 13)

theater owner fail to produce the promised act for his public. It is not necessary further to amplify the difficulties that would result from and the confusion that would be entailed in such an inefficient system as independent theaters and bookings.

**Booking Office the Focus of Control**

Booking thru central agencies is therefore a prerequisite for the efficient operation of vaudeville, and the actor as well as the manager stands to gain thereby. But it is this very system of booking, tho it has a legitimate and highly useful function, which has also led to most of the abuses from which the vaudeville actors suffer and which has made them all possible. For it is the booking agency, and not the theater or the manager or the actor, which controls vaudeville. Those who have not studied conditions in vaudeville might think that all that is necessary for the production of vaudeville is an actor, an act which he can perform and a stage on which to show it. Nothing could be further from the truth. Acts, actors and stage are merely the chessmen and the board, essential to the game, to be sure, but lifeless till manipulated by the masters—the booking exchanges. It is in the booking office that vaudeville is run, actors are made or broken, theaters nourished or starved. It is the concentration of power in the hands of small groups of men who control the booking offices which has made possible the stultification of vaudeville.

**Catalog of Important Vaudeville Circuits**

Before going into the modus operandi of the booking offices it is well to have in mind the important vaudeville circuits and their booking affiliations. In other words to know how the field is divided up.

**Complete Monopoly of Big Time by Keith and Orpheum**

Keith's east of Chicago and the Orpheum in Chicago and the West completely dominate and control the big-time field. There is admittedly no big time outside these two organizations. The Keith Circuit consists of the theaters owned, leased or operated by the Keith interests. The financial structure of the Keith organization is not exactly known, but it is probably true that there is no single corporation—no holding company that is to say—which embraces all the Keith properties. Instead there are numerous different corporations—in most cases each theater constituting a separate corporation, as do also the R. F. Keith Vaudeville Exchange and the Vaudeville Collection Agency. The various corporations are tied together by common stock ownership and interlocking directorates, and may, in some instances, be in the relation of parent company and subsidiary. An exception is the R. F. Keith New York Theater Company, which is the holding company for most of the Keith theaters in Greater New York and possibly also for some outside the city. The stock of all the Keith properties is closely held by a small group of individuals and none of it is in the hands of the public or is listed on any of the stock exchanges of the country.

In compiling the lists of the theaters in the Keith, Orpheum and other circuits great difficulty was experienced in classifying and grouping. In fact, it has been impossible to do so with entire certainty in most instances. The lists published in various trade papers are frequently not in accord with each other, and even those published in the same paper will show astonishing changes in name and classification from time to time.

Information on theaters and circuits obtained from several other sources and checked by individuals more or less closely connected with vaudeville often was conflicting. As a typical example take the case of the State-Lake Theater in Chicago. Of four persons consulted two stated positively that this is a Senior Orpheum house (big time) while the other two were no less certain that it is a Junior (small time). However, by carefully weighing, comparing and checking all the data obtained we have compiled lists of theaters and circuits which we believe to be reasonably correct. They will form the basis of discussion here and will be found in detail in Appendix II.

Our list of big-time Keith theaters numbers thirty-four. Of these twenty-three appear on the printed contract of the Keith Circuit and there is no question about them. Among the eleven whose names do not appear are included Shea's Buffalo and Toronto houses and the Temple Theaters in Detroit and Rochester, all of which were recently acquired by lease and certainly belong to the Keith big-time circuit. There is more or less doubt about the exact status of the remaining seven, but it is believed that Keiths are interested in all of them and that they are part of their big-time circuit.

The line between the Senior and Junior Orpheum houses is not in every case clearly drawn, and there is some doubt as to the proper classification of certain of the theaters. As a matter of fact a report has recently been circulated to the effect that Orpheum is planning to do away entirely with the distinction between senior and junior and that all its theaters will henceforth constitute only one Orpheum Circuit. Be that as it may, we can at present identify with reasonable certainty twenty-eight Orpheum houses as forming the big-time group of theaters belonging to the Orpheum Circuit, Inc., the holding company for all the Orpheum properties. Outside the Orpheum Circuit there

(Continued on page 119)

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Leading Man, Scenic Artist, Second Business Man. Permanent dramatic stock. Two bills a week. Two matinees. State all in first. Send photos. Opening September 24th. Wire CHARLES KRAMER, Globe Theatre, Washington, Pa.

**Wanted -- Georgia Smart Set Minstrels**

High-class Comedian, Blue Singer or any real Performers. Must be strong enough to feature. Always room for real people. All-year around work. Following people, wire me: Billie Hudson, Amanzie Richardson, Holmes, Baby Lee, Monroe, La., Friday and Saturday; Winnabore, La., week Sept. 24th, Fair Week.

**WANTED—QUICK**

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Four Comedians doubling brass, Magician that can do straight in acts, Piano Player doing musical acts, and other useful people write. Tell all pay your own wire. No time to dicker. GEORGIA COTTON BLOSSOM MINSTREL, Howard, Iowa.

Advance Agent Wanted Quick for Mutt and Jeff (one-tighter. Must drive Ford, use brush, close contracts for license and lots only. Join quick on wire. All water south. WARNING TO MANAGERS—this advertisement originated through the sudden disappearance of a former agent, one William McMurry, who claimed to belong to St. Louis Billposters Local. Address quick. Ernest Latimer, Knoxville, Tenn.

**WANTED QUICK**

CHAS. GRAMLICH'S FOLIES OF MOVIELAND CO.

Several good Chorus Girls, Specialty Teams, Ingenue, Bouffonette with good voice. Show booked solid. South every time. Wire and send photos, with particulars, to CHAS. GRAMLICH STUDIO, Miami, Florida.

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For Circus Tab. Stock (picture houses with small stages), one bill a week, one show a night, no Sunday, who can put on acts and make them go. If you have a house of manage, don't bother. Reply by mail—state salary—USE REASON. Tickets only to those I know. Open October 1.  
THE MOORE AMUSEMENT ENTERPRISES, 327 N. Noble St., Indianapolis, Indiana.



**CAPTAIN BRUCE BAIRNSFATHER**

Reviewed Monday afternoon, September 10, at Palace, New York. Style—Cartooning. Setting—One and special, in three. Time—Thirteen minutes.

Captain Bruce Bairnsfather was introduced by Bert Levy at Mr. Albee's request and further introduced via the Celluloid Route, by Mr. Albee's orders. Captain Bruce received the biggest boost, before making his appearance, of any act we have ever seen at the Palace or any other theater, altho Levy's remarks at the conclusion of his address seemed rather apologetic—"It is not the lines or the drawing," said Levy, etc.

Bairnsfather, with a very likable personality, told a few stories mostly of the world's war, for which he apologized, and a number of slides showing cartoons he had made in the past were thrown upon a screen, for which he further apologized as to the subject matter. It seemed as if everyone was apologizing but Mr. Albee.

The stories drew mild laughs preceding Bairnsfather's sketching roughly with charcoal or crayon, the character of "Ole Bill", with several variations. Whatever Bairnsfather may have done during the war, and he no doubt did his share, which is very commendatory, nevertheless his vaudeville act, as such, can scarcely be classed as more than medium time. Furthermore it is extremely doubtful whether the act would have been booked at the Palace were it not for the fact that the box-office aspect had been carefully considered.

Bairnsfather received considerable applause at the conclusion of his efforts and made a speech of thanks. It seemed to the writer largely of the courtesy to a stranger sort, not exactly lacking in sincerity, for Bairnsfather's personality was of the positive and refined order, but as if Mr. Albee expected Mr. Albee's patrons to respect Mr. Albee's suggestion, that the head of the Keith Circuit had sponsored Captain Bruce Bairnsfather, and that Mr. Albee expected the customers to "come across".

**HELEN STOVER**

Reviewed at Palace, New York. Style—Singing. Setting—Special, in one. Time—Seventeen minutes.

Assisted by a pianist, Helen Stover enters singing "My Hero" from "The Chocolate Soldier". Her voice impressed at once as being forceful, well-trained and not lacking in musical rotundity.

"The World is Waiting for the Sunrise", with the second chorus sung with obligato variations, proved a hit as did also "Lindy Lou". Miss Stover pulled a new trick at the conclusion of this number, waiting but a few seconds for the hand with the music sostenuto for the next number—almost an immediate segue to "Carolina in the Morning". This pulled up the hand very strong for the finish and is a clever piece of vaudeville finesse.

In a beautifully modulated speaking voice, Miss Stover announced an aria from "Cavalleria Rusticana" which she sang in fine style to excellent returns.

Encores were "I've Made Up My Mind to Forget You" and "A Kiss in the Dark". The latter was sung very well and gained a number of additional bows.

Miss Stover looked well, her costume of brocaded white satin being contrasted well with the gold and red piano throw. She has a good personality, a splendid voice, and has evidently been coached in the vaudeville tricks of vocalization. At present, however, she does not seem at home, lacking stage presence and dignity and giving the impression she is trying to act soubrette fashion. With a correction of this, she is assuredly big-time material and an asset.

**SNELL AND VERNON**

Reviewed Monday afternoon, September 10, at Palace, New York. Style—Gymnastic. Setting—Three. Time—Eleven minutes.

Ernestine Vernon is discovered on a swing as the drop rises. Bob Snell pays a call and while Miss Vernon goes off to change, he does a fast spin from a neckhold in a loop. Further tricks were done on Roman rings and in loops concluding with a "feet catch" from the floor in two loops suspended above.

Miss Vernon looked neat and shapely and the act proved acceptable in the opening spot. The talk is weak.

**BILLIE BURKE'S "TANGO SHOES"**

Reviewed Wednesday afternoon, September 12, at Jefferson Theater, New York. Style—Dancing. Setting—One and three. Time—Fifteen minutes.

In one, an announcement is made about "Tango Shoes", and plants from the audience come upon the stage. The announcer and one of the plants put on the shoes and dance. Later several women plants mount the stage and the act, in three, consists of dancing and clowning, a portly woman doing a fall at the direct finish.

A "neighborhood house" act.

**NEW TURNS and RETURNS**

Reviewed By MARK HENRY

**ROSS AND EDWARDS**

Reviewed Wednesday afternoon, September 12, at Jefferson Theater, New York. Style—Singing. Setting—One. Time—Twelve minutes.

Ross and Edwards are two men who open as college youths with a special number followed by dance steps. In a change of dress as two undertakers with spades and burlesque red mustaches, "Poor Old Cross-Eyed Lou" was rendered. Both straight next vocalized "Sleepy Hills of Tennessee", preceding the concluding number, "In Bulgaria", which was worked up for a number of encores and bows at the finish, the boys marching on and off in time to the music.

A neat act, different from many, both boys being clean cut and selling their material in worthy fashion.

**BEVAN AND FLINT**

Reviewed Wednesday afternoon, September 12, at Jefferson Theater, New York. Style—Talking and singing. Setting—One. Time—Sixteen minutes.

Man working rube comedy and woman straight, looking Junoesque in changes of costume, engage in talk and gather quite a few laughs, the man occasionally clowning. The dialog has been for the most part well written. Several of the really witty remarks were, however, too subtle for the Jefferson crowd—"Buy my lunch" and "stays long".

Woman looks not unlike Valeska Suratt and is a clever feed, pointing her remarks with force and directness. She has a good personality. Man knows how to sell his material.

Better than the average turn of this kind in the medium houses.

**ANDRE SHERRI REVUE**

Reviewed Wednesday afternoon, September 12, at Jefferson Theater, New York. Style—Revue. Setting—Specials, in one and three. Time—Twenty-nine minutes.

One of those offerings of first a song, then a dance, then the chorus, first in one set of costumes, then the other, commonly called a "Revue"—perchance for the want of a better title.

The present "Revue" under discussion is typically of the cabaret sort with nothing to recommend it as a vaudeville attraction other than the scenery. It has a slow and very sporadic opening instead of a lively one, an Italian tenor singing a number, "One Night in June". It might just as well have been July or November! There was a blond vocalist, a straight man who sang Jazz numbers and a group of chorus girls unnoted for physical pulchritude, or especial snap, life, effervescence or ability. There was a cake-walk near the finish.

The whole affair nearly put me to sleep—and I was not tired when I went in. Just a flash for the medium houses that needs more life, a good punchy opening and a better finale. Some of the solo work could be omitted advantageously with more work for the chorus and a novelty or two in either song, dance, lighting effects or costumes.

**FIVE PETLEYS**

Reviewed at Palace, New York. Style—Gymnastic. Setting—Three. Time—Ten minutes.

Four men and a woman in one of the best trampoline and casting acts that have played the Palace in a long time. The men do the trampoline and casting, the woman little else but tumbling to give the men a rest and obviate the necessity of waits.

The comedian is funny, has some original business with a handkerchief which went for good laughs and applause, and furthermore does some exceptionally clever trampoline work and gymnastic feats himself. In fact he is the mainstay of the offering. His climbing up the pole, near-misses, somersaults and twisters, sent the act over to unusually strong applause in the opening spot.

A very good act that should have no trouble in keeping busy in the two-a-day houses.

**REDFORD AND MADDEN**

Reviewed at Loew's American Theater, New York. Style—Juggling. Setting—Two. Time—Ten minutes.

Were the comedian to eliminate some of old style and unrefined comedy in this act, the offering would be improved considerably. The taking off of a number of vests may appeal to some as humorous, but the wearing of corsets by a man, their removal and subsequent business, is far from refined and in fact quite coarse.

The straight opens with the playing of soup spoons, after which there is a routine of

devil sticks, egg, cannon ball and plate, glasses on tray balanced on chin, bouncing hat, cannon ball on tennis racket on chin while three balls are showered, three balls by the comedian with one rubber ball to the head, Indian clubs, umbrella to bouquet, three hats to the head, phonograph on pole balanced on chin while spoons are played to the music of "Stumbling".

For a finish a number of articles are caught on a fork held in the mouth of the comedian. These include fruit, vegetables and paper-covered parcels of varying size.

The offering went over well when reviewed and is a good medium time substantial offering, but should have the business before referred to omitted. There is nothing to condone or excuse it.

**JEANETTE HACKETT AND HARRY DELMAR**

Present Their Fourth Dancing Revue "DANCE MADNESS"

Assisted by Madeline Lane, Jean Carroll, Irene Griffith, Margie Hallick, Mildred Anders, Helen Warren, Alice Nace, Florence Barry, Kathryn Smith, Lou Winthrop, Harry Drake and Jules Shankman. Conducting Act Conceived and Staged by Harry Delmar. Costumes Designed by Jeanette Hackett

Reviewed at Palace, New York. Style—Dancing. Setting—Specials, in one, three and three and a half. Time—Twenty minutes.

A very exceptional dance offering in which Miss Hackett's beautiful figure, personality and dancing predominate and the costuming, staging and general ensemble are outstanding features.

The opening is effective with the ladies of the chorus in costumes in which green is the principal color, doing a song and cane dance, each in a foot spot. Hackett and Delmar do a number "We'll Say It With Our Feet", following which they dance. The chorus in Russian costumes and semi-bare legs, do an ensemble number to a hand, preceding a solo dance by Delmar. Miss Hackett then appears—a wonderful vision of physical loveliness in little more than blue net. It must be said that this was highly artistic and in no wise vulgar or suggestive. Insistent applause followed.

The chorus in costume creations that would do credit to Ziegfeld, George White, Earl Carroll, the Shuberts, or any other producers, made a wonderful display, particularly so with the fan tails which were raised, beautiful in their iridescence.

Delmar did a dance and Miss Hackett returned for one of the big hits of the act with an Egyptian and snake dance that was an emphatic success. This was not only due to Miss Hackett's physical pulchritude and symmetry, but her technical ability, her artistry as she pointed her toes in the kicks or manipulated her sinuous arms in movements of snake-like squirming. Her costume—what there was of it—consisted of metallic silvercloth, there being pectoral shields and a pair of small trunks just large enough to cover the vital differences between absolute and near-nudity. The reviewer must say, however, in his opinion, Miss Hackett was defied with it all, her fairly slender form, with the lighting effects, was alluring rather than blatantly bold or brazen. She was at all times an artiste, rather than an undressed chorus girl.

Another solo dance by Delmar in which he did splits down a flight of stairs preceded a "South Sea Is'e" dance and individual dances by the members of the chorus. The concluding ensemble was snappy, full of life, pep and a "wow" of a hit was the result. The act stopped the show cold, but wisely refrained from stealing curtains or bows.

The act is one of the very best, if not THE best of its kind in vaudeville today. It has been held over for another week at this theater which is unusual for this kind of offering.

**LIZZIE B. RAYMOND AND CO.**

Reviewed at Loew's American Theater, New York. Style—Comedy sketch. Setting—Interior, in two. Time—Seventeen minutes.

The offering of Lizzie B. Raymond and Company does not begin to compare with her former vehicle, the material being old-fashioned, trite and not there for laughs, situations, or an adequate chance for Miss Raymond to show her ability.

It is one of those domestic quarrel affairs, the wife wanting a divorce one moment and her husband the next. The couple agree finally to take opposite sides of the room and various articles are moved until the husband tells his wife the piano is hers and that she must move it. Reconciliation at the finish aided and abetted by the Irish maid (Miss

Raymond) who speaks the tag. There are several other incidents of not more than passing interest.

The dialog is not cleverly written, is unnecessarily padded, and the whole thing not more than ordinary for any time. Miss Raymond's support is also weak.

**HATSU KUMA**

Reviewed at Loew's American Theater, New York. Style—Singing. Setting—Special, in one. Time—Nine minutes.

Before a very beautiful drop of the Japanese gold and red embroidery on blue style, Hatsu Kuma, a young Japanese girl with a likable personality, sang and danced.

Miss Kuma's voice is light tho withal pleasant. Her tones are musical and her phrasing good; what she lacks at the present time is delivery, the drawing-room volume failing to carry with sufficient resonance. Miss Kuma evidently has had a good education for she speaks and sings English perfectly with little if any foreign accent, and she also sang Italian without any trace of the intermingling of a foreign tongue.

The opening number was "If I Could Only Be Somebody Else", and sounded like a special. Cadman's "At Dawning", followed and was handled much better than the opening number, Miss Kuma seeming to have more assurance. "Sole Mia", in Italian sent her over nicely. For an encore she sang "I've Got the Blues For Louisiana", followed by a dance. One of the best of this style of act on the medium time.

**REILLY AND ROGERS**

Reviewed at Loew's American Theater, New York. Style—Talking and singing. Setting—Special, in one. Time—Nineteen minutes.

Man and girl who at the beginning mistake each other for lunatics, each having come to an asylum to sing. Man sings "Yes, We Have No Bananas", giving it an original twist with dialect, and despite the fact that the number has been used a great deal, makes a distinctive hit. This proves the oft repeated but nevertheless true, "it's not what you do, but the way you do it!"

Girl sings "You'd Better Keep Baby In' Baby" and dances, showing some good front kicks. This went over for a hand. They both sing "You'll Be Sorry That You Made Me Cry", in which there was considerable clowning and talk interspersed which was dragged out at too great a length. A part of "Why Should I Cry Over You" was tacked onto the previous song for a direct conclusion, team taking a number of bows at the finish to the music of "Bananas". Both have nice personalities.

**WALTHOUR DUO**

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Cycle. Setting—Three. Time—Eight minutes.

Man and woman open with unicycles and do an artistic waltz on the wheels. Routine by man follows on unicycle and bicycle including double work with woman. An illuminated wheel was used for a flash. Good opener for medium houses which could be improved by an elimination of the little singing done by the woman and a change of costume for the man, the one now used not harmonizing very well with the woman's style of dressing.

**DOC, DINKS AND DAVIS**

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Singing, talking and dancing. Setting—One. Time—Twenty-one minutes.

Two men and one girl, colored singers, dancers and one of the men a pianist. Girl makes a change of costume. Numbers sung are: "That Da Da Strain", "There'll Be Some Changes" and "Who's Sorry Now". These are worked up with dance steps and the last number with two choruses doubling the tempo and jazzing it up for the conclusion.

Just an ordinary turn that may be good for the neighborhood medium houses but with no originality of conception, routine or delivery to make it stand out from hundreds of others. The woman is weak, and the act too long.

**HELENE "SMILES" DAVIS**

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Singing and talking. Setting—Special, in one. Time—Ten minutes.

Assisted by Earl Nelson, Helene "Smiles" Davis whose sole bid for fame seems to be the fact that she sang a number of the so-called "Smiles" numbers during the war, presented an act that did the most woeful flop witnessed by the writer in many a long day—even at the American! Miss Davis must have

(Continued on page 23)

## VAUDEVILLE NOTES

LOU and JESSIE HOFFMAN are rehearsing a new two-people skit by JAMES MADISON.

MARSHALL HALL has joined the EDNA UG act, "Day Dreams".

GILFOYLE and LANG sail next Tuesday on the S. S. Leviathan from London for New York.

KIMBERLY and PAGE returned to New York City from England last week.

MAX HOLDEN, the popular magician, is spending a two weeks' vacation in his home town, Boston.

JOHN STOREY opened at Loew's American, New York, September 13 in "I HEARD", a LEWIS & GORDON playlet.

HOWARD ROGERS is rehearsing two new acts which he will send out shortly on his own hook.

ZAZA and ADELE are the featured members of Ned Dandy's Musicians, which began a tour of the Keith Circuit last week.

JEWELL and RITA will repeat on the Pantages Time this season, opening in Minneapolis, Minn., the week of September 30.

LORING SMITH and NATALIE SAWYER have joined the cast of "The Gingham Girl" on tour.

SYBIL VANE, now in England, is due back in this country in October. She recently appeared in Cardiff, Wales, her home town.

BERT LYTELL, Metro picture star, will open at the Palace, New York, October 8 in a four-people skit.

LADDIE CLIFF, the English topliner, has been booked for the Keith Circuit, opening some time in October.

FLORENCE WALTON and LEON LEITRIM (her husband) have been booked to open at the Palace, New York, September 24.

FRANKLYN ARDELL has filed a breach of contract action against GEORGE WHITE for \$27,600 damages.

Mlle. MARGUERITE and FRANK GILL have a new act by CLIFF HESS and JOE SANTLEY.

LOU POWERS, of vaudeville, recently joined the road production of "Good Morning, Dearie", now touring the West.

KEEPER and KEWPIE, dance artists, opened the cabaret season at Kolb's, New Orleans, September 9.

WALTER PRESTON, tenor, has been signed by GUS EDWARDS for his new musical act, "Sunbonnet Sue".

The Leslie Morasco Dramatic Exchange has placed JAMES DUNN, a legitimate actor, in vaudeville.

WINIFRED HOWARD and BRUCE will go out on the Loew Time for a tour beginning September 17.

BERT WALTON opened in a new act at the Metropolitan, Brooklyn, September 17 for a tour of the Loew Time.

JOE HENRY will launch a new musical novelty act on the Keith Circuit some time this week. The act has a cast of five.

BERT BYTON, formerly of BERNET and BYTON, and LEW KENDALL, who was featured comedian in "The Burgomaster", have teamed.

WILL MORRISSEY has converted his "Newcomers" show, which recently closed in New York City after two weeks of light business, into two vaudeville acts.

FALLY MARKUS, independent booking agent, with offices in New York City, suffered a nervous breakdown last week. He is expected back at his desk shortly.

NADJE, physical culture exponent, recently arrived in this country from abroad, begins a tour of the Keith Time at the Eighty-First Street Theater, New York, October 1.

CARLO DeANGELO will be featured in a new one-act musical comedy under the direction of C. B. MADDOCK. LESLIE KING and MARY FERRY will also be in the cast.

GEORGIE PRICE and FRANCINE opened Monday on the Keith Circuit for a tour. BOEHM & RICHARDS are the producers of the act.

GEORGE SCHAYNE and OLIVE YOUNG opened Monday in Newark, N. J., in a new act by MAURICE HEYLER CARRILLA, entitled "I Suppose So".

M. THOR has revived his "Here Comes Eva" act and will again play it in the Keith houses. The turn opens this week in Bridgeport, Conn., with EVE LARUE at the head of the cast.

GEORGE NASH and COMPANY, with JULIA HAY, revived their sketch, "The Unexpected", and opened last week for a tour of the Orpheum Circuit at the State-Lake, Chicago.

The new musical dance offering produced by GUS EDWARDS, with OLGA COOK, opens September 24 at the Garrick Theater, Washington, D. C.

HELENA HELLER, last seen in "Sally, Irene and Mary", opened recently on the Loew Circuit. GEORGE (PEB) RILEY appears with MISS HELLER in her new act.

WILLIAM H. COYLE, author and publisher, reports that he has just finished writing new material for BARTO and CLARK, FOX and DUTTON and MARCUS and MANNING.

HARRY SAUBER will produce several musical skits this season. Casting has already begun for the first of these. All of SAUBER'S productions will play the Keith Time.

CHARLIE WARD opened in "Babes", the act last year headed by his brother, SOLLY WARD, at Loew's American Theater, New York, September 10. WARD is assisted by two young ladies.

PHIL DAVIS, blackface comic, opened at Loew's, Baltimore, September 13, in his new single, which has been booked indefinitely over the Loew Circuit. MEYER NORTH manages the act.

"House Hunting", in three scenes, with KATE ELINORR, SAM WILLIAMS, LOU HUNTING, NELLY NEIL and HAROLD THOMPSON, opened Monday at Bridgeport,

Conn., for a tour of the Poli Time. "House Hunting" is taken from one of the scenes of the recent "Music Box Revue".

THORNTON FLYNN, with DENA CARYL, played Louisville, Ky., his home town, last week for the first time, altho he has appeared in vaudeville and musical shows for many seasons.

BESSIE BARRISCALE, now touring the Orpheum Circuit, will go to London next season to appear in a full-length play by HOWARD HICKMAN, author of her present vaudeville vehicle.

S. N. OPPENHEIMER, of St. Louis, has opened offices in New York under the firm name of New York Entertainment Service. He will specialize in bookings for State and national conventions, clubs and sales campaigns.

ARLINE SCHADE, who will be remembered as the stuttering girl in EDWARD BLONDELL'S act, "The Lost Boy", is rehearsing in a new act written for her by JAMES MADISON. She will be assisted by a male partner.

The G. B. Teneyck Theater, Freehold, N. J., opened September 15 with five acts of vaudeville (split-week policy). MILTON FORMAN is house manager and the A. & B. Dow Agency is booking the house.

The A. & B. Dow Agency has arranged a route for the "TIP-TOP MERRY-MAKERS", a musical offering that runs two hours, with LEW ORTH and JOE BURHORT, principal comedians.

The newly remodeled Elsmere Theater, Bronx Park, N. Y., will open September 29 with a ten-piece orchestra and five acts of vaudeville. MORRIS KASHIN is house manager. The Elsmere will be booked by A. & B. Dow.

"SHAKE YOUR FEET", a colored act of twelve people, with WILL MASTIN and BIRDIE RICHARDS, opened September 9 for a tour of the Proctor houses. LEW CANTOR produced the act and arranged the booking.

The newly remodeled Elsmere Theater, Bronx Park, N. Y., will open September 29 with a ten-piece orchestra and five acts of vaudeville. MORRIS KASHIN is house manager. The Elsmere will be booked by A. & B. Dow.

BILLY RHODES, last seen in the musical show, "Tangerine", will be featured in a new musical act that opens on the Keith Time September 27. Others in the act are: GLADYS

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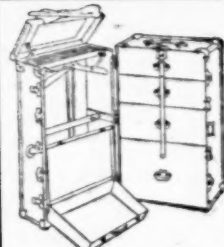
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CARMAN, FAY ELLO, GLORIA ANN HOLLIS and JEANNE NOVELLO. HARRY PUCK is the producer.

THE SIX SHEIKS OF ARABY, a colored musical novelty, arrived in New York City recently from an extensive tour of Pantages and other Western vaudeville circuits. The SHEIKS will open October 1.

LIANE D'VEE, the famous French comedienne, who arrived in America some time ago on the Olympic, made her debut at Proctor's 125th Street Theater, New York, shortly after landing on this side.

FRANK and ETHEL CARMEN, hoop-rollers, left their cottage, "Carmen Rest", at Glens Falls, N. Y., for Terre Haute, Ind., where they opened September 9 on a tour of the Keith Western Time.

The Sheridan Square Theater, Pittsburg, which opened a short time ago with a split-week policy, has been redecorated and remodeled, and is said to be one of the finest vaudeville theaters in that city.

VON SIEGMUND BREITBART, conceded to be Europe's strongest man and a recent importation to this country, visited a number of his friends at Reading, Pa., during Labor Day week.

HARRY J. MONDORP, Keith foreign scout, now on his way to the Far East, advised his office just before sailing last week that if he finds conditions as bad as pictured in Yokohama newspapers, the first part of call, he will continue right on to Shanghai.

"Little George Washington", a playlet with music, opened last week in Bridgeport, Conn., on the Poli Time. In the cast are: JAMES CAGNEY, HAROLD ORMOND, CORINE CARMEN, MARION WEAVER and ANDREW FORREST.

"The London Dresden Dolls", a dancing act of seven girls, opened last Thursday on the Loew Circuit. IRENE VANCE, of London, head of the dancing school there that bears her name, is the producer of the act. MISS VANCE has another in preparation.

CARL A. MEYER, of the John Robinson Circus, who is also known in vaudeville and musical comedies, is now manager of INDIAN JOE and COMPANY, Australian whip-cracking and roping act, which will play vaudeville this season.

A franchise has been granted the Weller Theater, Zanesville, O., for Keith vaudeville the last three days of each week, beginning October 11. This house has just been remodeled and repainted, and was opened this week.

PAL MORAN, lightweight boxer of New Orleans, who meets SID BARBARIAN at Detroit, Mich., September 24, is scheduled for vaudeville the first part of October. 'Tis said MORAN will meet all comers and do bag-punching, with a short talk on physical culture.

THE OMAR FOUR, singing comedians, will open a vaudeville tour at Morgantown, W. Va., September 21, for PERCY MARTIN. The act includes W. E. BLACKWELL, of Lebanon, Ind., manager and first tenor; RUSSEL WYNKOPF, bass; C. F. GRAHAM, baritone, and M. F. SHREVE, tenor.

DAN COLEMAN, ALMA BAUER and DON ARMAND scored one of the comedy hits of the season at Poli's Capitol, Hartford, Conn., a few days ago in COLEMAN'S sketch, "The New Stenor". COLEMAN was a big favorite in Hartford as a member of various burlesque companies.

PAT ROONEY'S new act, "Shamrocks", received a hearty welcome at Poli's Capitol, Hartford, Conn., last week. Of course, MARION BENT is in the act; also MARTUCCI'S ORCHESTRA. The book is by EDGAR ALLEN WOOLE, lyrics by CLIFF HESS and the music by M. SANTLEY.

THE WILTON SISTERS, MAE and ROSA, made their first London appearance at the Victoria Palace September 17. This famous American sister team has been in England for the past month or more, and, judging from newspaper comment, are having quite a "rippling" visit. Previous to their London engagement they played Glasgow, Scotland.

CHARLES VEUNO, manager of the Strand Theater, Stamford, Conn., a vaudeville house, has inaugurated a publicity campaign for more business that is proving very successful. MR. VEUNO mails each week a short preview containing many items of interest regarding coming performers. The Strand is booked by ARTHUR FISHER, of the FALLY MARKUS office.

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how, 'cause it all gets poured in the gutter," are appearing in New Orleans this week. In December they are slated to journey to England, remaining away until next summer, probably concluding their engagement across the Atlantic at Dublin, Ireland, in June, 1924.

LOUIS CHARNINSKY, violinist-leader of the orchestra at the Pantages Theater, Kansas City, Mo., and JAMES S. SUMNER, pianist of the same orchestra, and GENEVIEVE AMENT, prima donna of the MARGARET LILLIE COMPANY, were the entertainers at the luncheon of the Kansas City Advertising Club September 10. CHARNINSKY gave several violin selections, assisted at the piano by SUMNER, and MISS AMENT sang two sprightly ballads.

WALTER FINNEY, assistant manager of the Pantages house at Spokane, Wash., is reported to be slated for the Memphis house of Pantages when it reopens soon. FINNEY was ordered to spend a short time in the Pantages office at Los Angeles to prepare for the new house. HARRY PIERONI, district manager, with headquarters in Spokane, is expected to direct the Spokane house, as well as cover the Pacific Northwest territory.

### BECK ADDS TO THEATER SITE

New York, Sept. 15.—Martin Beck, erst-while president of the Orpheum Circuit, who will build a legitimate playhouse in Forty-fifth street, just west of Eighth avenue, has added to his holdings, giving the site a total frontage of 140 feet. The house will cost \$1,000,000, it is estimated. The undertaking is to be carried on in the name of the West Forty-fifth Street Theater Corporation.

### JONES IN NEW YORK

Chicago, Sept. 14.—Alvin J. Jones, of Jones, Link & Schaefer, is in New York this week, spending the week-end with Adolph Zukor, Luis Furjo and Jack Dempsey.

### COLONIAL LEGIT. DEAL FLOPS

New York, Sept. 17.—Efforts to close a deal with legit. managers placing the Colonial on the subway circuit having failed, that house will resume playing Keith vaudeville next Monday, with a six-act feature policy playing twice daily, except Sunday, when three shows will be given. Various changes in policy have been tried at this house of recent years, but none have seemed to pay. Charles E. Sherman, assistant manager at the Riverside, will take over the direction of the Colonial.

### "EIGHTY SUMMERS"—NEW ACT

New York, Sept. 15.—"Eighty Summers", a new vaudeville act by Ben F. Norris, which he will produce in association with Herman Levine, will open in about two weeks. Chick Barnum, late star of "Take It From Me", and Eddie Summers are featured. Others in the cast are Elsie Falvy, Aurelia Arkill, Rockney Thomas and a chorus of eight girls.

### ESCAPES JAPANESE DISASTER

New York, Sept. 15.—Julia Barashkova, Russian dancer, recently arrived in America on her first trip to this country. She just escaped the earthquake disaster in Japan. Mile. Barashkova, previous to her sailing for America, had spent three years in Japan, having created considerable of a sensation there as a dancer. She contemplates invading vaudeville here.

### FOY GETS COURT POSTPONEMENT BECAUSE OF JEWISH HOLIDAY

New York, Sept. 13.—Eddie Foy was due in the City Court here this week to answer a charge of driving past a standing street car on the left side. But, along came the Jewish New Year's Day. Thereupon Eddie asked for a two week's adjournment of his case on account of the holiday. The adjournment was granted and the case was put on the calendar for two weeks hence.

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## MELODY MART

Paul Elwood, Western manager for the Broadway Music Corporation, has placed James Ford in charge of the Cincinnati district. Wood reports big things for his firm's new numbers, "Steal a Little Kiss While Dancing", "Little Boy" and "You Better Keep Babying My or Baby is Going to By By You".

James Brockman, song writer, started an action last week in the New York Municipal Court against Monroe Koestler, from whom he seeks to recover \$198 damages for injuries sustained in an auto accident July 4, 1923.

Edna Gladstone, one of the writers of "The Cat's Whiskers", has severed connection with the Phil Ponce Publications. The firm is working on a new song, "Rub Off Your Wrinkles With a Smile", which is showing up well. Henry Welling joined the staff recently and is handling some of the inside departments.

Jimmy Durante's Orchestra held a dinner last week in celebration of their second anniversary as a combination. The orchestra opens September 20 at Peek Inn, following the termination of their engagement at College Inn,oney Island, N. Y.

Joe Davis, of the Triangle Music Company, has signed four new colored jazz singers for making records for various organizations. They are Josie Miles, exclusive Genett artist; Tude Well, Ruth Coleman and Genevieve Jordan.

Gene (Honey Gal) Cobb, a principal with the Phelps-Cobb Players, which has passed its thirty-third week of stock at the Star Theater, Ind., will soon release three blues numbers, "My Caveman Blues", "Black and White Blues" and "Steamboat Calliope Blues". The Phelps-Cobb Players have several more weeks to run at the Star before going on the road.

Herbert Spencer and Fleta Jan Brown, writers of "Underneath the Stars" "Egypt", "In Your Dreamy Eyes" and "Trust Me and I'll Trust You", celebrated their sixteenth wedding anniversary September 9. They are attached to the E. B. Marks staff.

Alfred R. Eady, managing director of the firm that bears his name, is in New York to complete arrangements with the A. J. Stasny Music Company to represent that concern's catalog in New Zealand.

"Go Home, Little Girl, Go Home" and "Flip-Flap Flapper Baby" are new numbers that have been placed by Chester Escher with the Quality Song Company.

### COURT REFUSED TO ENJOIN USE OF NAME

Judge Raymond Maxwell, in the Circuit Court at Clarksburg, W. Va., refused to grant Jack Marks, proprietor of the Orpheum Theater, 331 West Main street, a temporary injunction restraining Frank B. Moore, owner, and Claude Robinson, lessee, from using the name Orpheum to designate the picture theater at West Pike and Fourth streets, that city. Marks was the original lessee of the theater at West Pike and Fourth streets, which was known as the Orpheum. A short time ago Marks, whose lease at this stand was soon to run out, took over the Bijou Theater, 331 West Main street, and announced that henceforth the Bijou would be known as the Orpheum. Shortly after there appeared in front of the theater at West Pike and Fourth streets a sign announcing that the Orpheum Theater would be open September meaning the theater at West Pike and Fourth streets. This meant that the city might have two Orpheum theaters.

### LONDON FIRE REGULATIONS

London, Sept. 12 (Special Cable to The Billboard).—Compared with American fire department regulations, the revised regulations by the home office will no doubt make Americans wonder how things have been managed here so far. Now a licensee or some responsible person must always be on the premises during a performance. Competent operators over eighteen years of age must always be in the operating box but assistants under eighteen can work under supervision. Rewinding must not be done in the operating box. Safety lighting in the auditorium must be separate from the general lighting.

### WEEKLY BESTRY SUIT

New York, Sept. 15.—James Hamilton is on the receiving end of this week's suit filed in the Third District by Harry Bestry. Thru his attorneys, Kendler & Goldstein, of the Loew State Building, Bestry complains that Hamilton owes him \$180 for the usual act, work, labor and service rendered.

Thru his counsel, Harry Saks Hechheimer, of 1540 Broadway, Hamilton enters a general denial.

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### "THE FIVES"

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### "THE ROCKS"

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### "AT SUNDOWN"

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The song shark is showing his yellow belly again. The latest victim brought to the attention of The Billboard, the Music Industries Chamber of Commerce and the postal authorities is a crippled Ohio girl, who was cheated out of \$40 by a "make-you-fortune-with-a-popular-song" man, giving his name as Frank Radner. In this case the girl spent of her savings for an operation that may relieve her sufferings in the hope that her investment would be doubled many times by the "assured" success of her song. A movement has been started by the Music Industries Chamber of Commerce to raise a fund to reimburse this victim's losses. Clay Smith has contributed \$10 toward it and The Billboard has donated a like amount. This case is regarded as one of the most pitiful on record. Those desiring to contribute to the fund are requested to communicate with C. L. Dennis, manager of the Better Business Bureau of the Music Industries Chamber of Commerce, 105 W. 40th street, New York.

### BOSTON PAPERS BOOSTING FOR BIGGER THEATER ATTENDANCE

Herald and Traveler Calling Public's Attention to Comforts and Delights of Amusement Houses

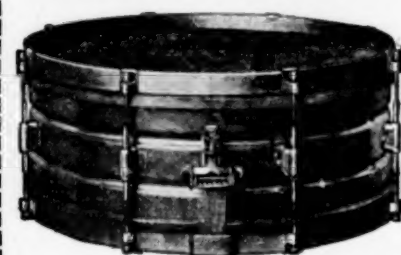
Boston, Sept. 12.—In a series of prominently displayed editorials, The Boston Herald and The Traveler are conducting a campaign to increase attendance at all classes of theaters by pointing out to the public the interesting features of the various forms of amusement, the progress made in this field in the last twenty years, the many comforts and conveniences of modern theaters and the beneficial results derived from a regular amount of such amusement.

The different classes of entertainment are being taken up separately, starting with moving pictures and running thru drama, musical comedy, vaudeville and burlesque. The Herald and Traveler are doing this work of their own accord, for the sole purpose of making Boston a bigger and better theatrical center.

### "TOY SHOP" ROUTED

New York, Sept. 15.—"The Toy Shop", a musical farce by Harry Vokes, opens in one of the outlying Keith houses Monday, September 24, for a swing around the circuit. In the cast are Ralph Singer, Lew Gordon and the Dixon Sisters. Harry West is the producer and Sharp & Wilshin are handling the booking.

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## KEITH AFTER BALTIMORE HIP.

Negotiations Under Way for House Now Under Lease to Loew

Baltimore, Sept. 15.—The Keith interests are negotiating for the Hippodrome Theater here. The Hippodrome is being operated under a short-term lease by the Loew interests. The lease will expire February 1, and, if plans now under way mature, the house will be added to the Keith family line.

This would give the Keith interests two houses in Baltimore, the Maryland Theater being on its big-time books. Frederick S. Schanberger, Sr., manager of the latter house, is representing the Keith interests in its negotiations with the Hippodrome Company, and will no doubt supervise the operation of the house if it becomes a unit in the Keith chain.

At present the Hip. has as its resident manager E. A. Lake. The Loew interests have been operating the house for several years under leases of six months' duration each. The Loew Circuit contemplates the erection of another theater in Baltimore, it is said, altho no direct confirmation that they will continue to operate in this city in the event of the Keith people taking the Hip. can be obtained.

## CIRCLE'S ANNIVERSARY PARTY

The house staff and guests of the Circle Theater, Indianapolis, Ind., were tendered an anniversary celebration the night of September 8. "It was," reports one who attended the party, "a radiant affair, with mirth, music and monkey business." Among those to entertain the guests were Taylor, Macy and Hawks and John Cain. Included in the list of celebrants were General Manager of the Circle Ace Berry and wife, Mr. and Mrs. Gardner, Mr. and Mrs. Rappaport, Mr. and Mrs. Carl Niese, Walter Hickman, dramatic critic of The Indianapolis Times; Genevieve Scully, Mr. and Mrs. Ben Caldwell, Arthur Schmidt, Pearl Hamilton, Mr. and Mrs. Earl Slater and Modest Aitschuler.

## KNICKERBOCKER AGENCY

Oliver H. Starr, general manager of the O. H. Starr Amusement Company, which controls the Empire Theater in Glens Falls and the Majestic Theater, Albany, N. Y., has become associated with the Knickerbocker Vaudeville Agency with John Courts, widely known showman and originator of the Courts Musical Unit Circuit. The branch office of the agency will be in the Majestic Theater Building, Albany. Charles Greenstone, resident manager of the Empire, will represent the Knickerbocker agency in the Adirondack district.

## MOSS AND FRY PICTURE

New York, Sept. 15.—Moss and Fry, colored comedians, whose "How High Is Up" act has been a standard feature on big-time circuits for many seasons, have just finished a two-reel movie comedy by the same title.

## NEW TURNS AND RETURNS

(Continued from page 19)

sensed this, for the team did not come back for even one bow, which showed about the best judgment of anything in the act.

Miss Davis' delivery is weak, so is her voice. She has not a good routine. Mr. Nelson is no help whatsoever, being amateurish, and the while act is not nearly so good as Miss Davis' former offering.

Opening with special introductory number, a change was made on stage and "Dig a Little Deeper" preceded some talk which was poor. Another change on stage and a number was started, but interrupted by Nelson. The following dialog was of the "Oh-is-that-so" order and failed to get a ripple. The remarks about soap and water, and particularly about Nelson's legs, should be omitted.

A travesty number brought the offering to a welcomed conclusion.

## "MOVE ON"

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Comedy skit. Setting—Specials, in one and three. Time—Twenty-seven minutes.

One of those high-life-in-jail sort of acts embracing the services of a so-called "comedian", a straight man, several musicians comprising a jazz band and a good looking girl

who shimmies. The offering seems to have been put together by Jimmy Hussey.

A couple of numbers were sung including "Carolina Mammy" and "Yes, We Have No Bananas Blues". "Carolina Mammy" was sung true to form by the straight man in an amber spot, according to the fad. Same idea utilized previously on the bill in the same way.

The comedian's idea of comedy—or someone's idea—is for the comedian to pronounce Flatbush "Flatbausch", and instead of get your cloak, "catch your clauwk".

The dialog is very unfunny and failed to get a ripple; there is nothing new or novel in the idea of the travesty police station or jail embodied in the presentation. It has a very weak and tame ending, and it is doubtful, in its present condition, whether it will "Move On" or stand still.

## WALTER WEEMS

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Monolog. Setting—One. Time—Ten minutes.

After the opening number, "Goopher Dust", Walter Weems said "Well, it looks as if it were going to be a very quiet ten minutes," and it WAS.

Weems in refined southern dialect reads an alleged motion picture scenario, interrupted at various points by the orchestra, which plays inappropriate melodies for comedy purposes. There were a couple of stories, the baby-carriage gag being decidedly suggestive.

Weems also played a baritone horn and announced it as being "brutal and egerciating", which it was NOT. As far as the audience at the American was concerned, it was the best thing Weems did.

Took a couple of bows to mild returns. Weems is out of place at the American—his humor is too subtle.

## JOHN STOREY AND COMPANY

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Comedy playlet. Setting—Special, in two and two and a half. Time—Seventeen minutes.

One of those domestic playlets built around the fallacy of gossip and the magnitude reached by a simple story repeated a number of times. Two men and two women, all acceptable in their parts, but the work of the woman playing Mrs. Reynolds being worthy of special mention. She was natural and convincing in the little she had to do.

Just a fair act of its kind for the medium houses, and lacking a punchy conclusion.

## HARDY BROTHERS

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Hat spinning and club juggling. Setting—Three. Time—Twelve minutes.

A good offering of hat spinning and club juggling that follows the general routine of such acts. Quite a few misses with the clubs when reviewed, but this happens occasionally to the best.

Can make good opening or closing in the medium houses and may be available for the better houses—seen at a disadvantage when reviewed.

## MACK AND MARION

Reviewed Thursday afternoon, September 13, at Loew's American Theater, New York. Style—Talking and singing. Setting—One. Time—Seventeen minutes.

Two men—straight and comedian—with a half-German dialect of the "Oh, for goodness' sake", style. Dialog is for the most part old, including "Supposition—soup in the kitchen" and "Puss in the corner—hit me in my puss and I layed in the corner all night". Drew some laughs and the straight a hand on his rendition of "Carolina Mammy" in amber spot, according to form. (Other act on the bill using same number and in same way). Some dancing by the comedian, and a concluding number, "That Spanish Toreador", in which an attempt was made to burlesque Mr. and Mrs. Rudolph Valentino, the comedian doing falls.

Went over very well when reviewed and will possibly duplicate in other medium houses, particularly of the so-designated "neighborhood" kind.

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# THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

(COMMUNICATIONS TO THE BILLBOARD 1493 BROADWAY, NEW YORK, N. Y.)

## EQUITY AND MANAGERS TOGETHER FOR BIG BENEFIT

### Shows for Japanese Relief Fund To Be Given in All Theaters on September 23

New York, Sept. 14.—The theater, as usual, has come to the front for the relief of those caught in the Japanese disaster. The Producing Managers' Association has set aside Sunday, September 23, for a monster benefit day for the sufferers and performances will be given at all the Broadway theaters, with the total receipts donated to the American Red Cross Japanese Committee for distribution in Japan thru the Red Cross.

#### Equity Urges Members To Serve

Equity is urging all its members, whether in New York or not, to give their services free for benefits for Japanese relief. A resolution to this effect was passed at the last meeting of the Executive Council and forwarded to Augustus Thomas, chairman of the Producing Managers' Association.

The Council's resolution reads:

"In view of the appalling nature of the disaster in Japan and the deep sympathy which all men and women of the world over feel for her, the Council of the Actors' Equity Association, knowing that its members have always been the first to respond to any call of humanity, not only begs its members to give freely of their money, but also to donate their services for a special Sunday night benefit performance of plays now running, to the end that the theater of America shall raise a substantial sum towards alleviating the suffering."

The stage hands and the musicians will also donate their services for the benefit.

#### Authorities Permit Performances

The city authorities have been consulted as to their willingness to allow the performances on Sunday and they have offered no objection. The Red Cross is said to have received the assurance of Acting Mayor Murray W. Hulbert that there will be no interference with any production connected with the benefit. This will be the first time within the history of New York that the legitimate theaters have been opened on Sunday night and allowed to give performances of drama. The humanitarian aspect of the case is undoubtedly the reason for the willingness of the authorities to allow the performances.

#### Large Receipts Estimated

It has been estimated that the total amount which these benefits will raise for the Japanese relief fund will be between fifty and one hundred thousand dollars. It is probable that this is an underestimate rather than an overestimate. There will be between fifty and sixty theaters

concerned in the benefit, and each one should easily average a gross of over one thousand dollars. Many will undoubtedly do much more than that.

#### CATHERINE DALE OWEN



One of the leading lights in "The Whole Town's Talking", featuring Grant Mitchell, at the Bijou, New York. Miss Owen appeared last season in "The Love Set" and "The Bootleggers".

### Catherine Dale Owen Has Had the Good Fortune To Be "Discovered" by Notables

Our enthusiasm over the loveliness of Catherine Dale Owen, the "Movie Queen from Hollywood", in that sparkling comedy by John Emerson and Anita Loos, "The Whole Town's Talking", moved us to pay Miss Owen an impromptu visit in her dressing room.

In response to our knock we were bidden to enter by a chorus of shrill soprano voices. There sat Catherine Dale Owen surrounded by all the beauties who make up the cast of the play, June Bradley and the Dunn Sisters, looking for all the world like Queen Titania surrounded by her fairy court. Each "maid-in-waiting" was striving to give "se perfect finishing touch" to the queen's costume and makeup.

"The whole town's talking about your wonderful clothes," we ventured to start the conversation. "What has Miss Owen to say about it?"

"Blame it on Anita Loos," replied Miss Owen, with shrill laudatory obligatos in favor of Miss Loos by the bevy. "She selected every gown and hat. Aren't they a triumph?" arising and displaying the gowns for our delectation.

"She's a real discoverer," said we drinking in exultingly the details of the gorgeous finery. "Indeed she is," fervently. "And John Emerson discovered ME," archly.

"He's a connoisseur of feminine beauty," said we, somewhat surprised to note that one who appears so piquant on stage should appear so spirituelle, with the delicate line of a Whistler etching, off stage.

To this statement the bevy assented, for "did he not discover Anita Loos, his wife?"

Being discovered has always been my good fortune," said Miss Owen. "I was first discovered by Mrs. Frank Gillmore," with an infection of pride in a very feminine voice. "She saw me as Beth in 'Little Women', given by the American Academy of Dramatic Arts when I was a pupil of that school. She liked my work and recommended me for a part with O. P. Heggie in 'Happy-Go-Lucky'."

"What fun we had playing 'Little Women,'" continued Miss Owen, emphasizing the cupid's bow of her dainty mouth with a cherry-colored rouge. "We never failed to laugh heartily at each performance over a note made on the original script. It read, 'Keep the spotlight on Beth when she goes out to die.'" This little line got a hearty all around laugh.

Then we got down to business and learned that Catherine Dale Owen was born in Louisville, Ky., about, to judge from appearances, eighteen years ago. (We've learned thru experience that it is wise not to ask a woman her age, even tho she's only sweet sixteen, because, as one youthful stage light so aptly put it, "They'll hold it against you when you are sixty.")

After attending private schools in New Orleans, Nashville and Louisville, Miss Owen enrolled as a pupil of the American Academy of Dramatic Arts, where, as we stated before, Mrs. Frank Gillmore discovered her and recommended her for a part in "Happy-Go-Lucky", featuring O. P. Heggie. Thereafter she appeared with Sidney Blackmer in "The Mountain Man", in "The Bootleggers" and "The Love Set". Deciding that she needed the invaluable training of stock work, Miss Owen joined Malcolm Fessett's stock company in Louisville last year, in which company she remained for "six priceless months".

Catherine has also been to Europe, is very enthusiastic about the wonderful actors of the Comedie Francaise, rides horseback like a demon and dives like an angel," according to the bevy.

The discussion then became very general and we departed, leaving the bevy chatting like the inmates of the dressing room of an aviary. "I hope I shall continue to be discovered," whispered Miss Owen as we opened the door to leave.

"By the very best of producers," supplemented we, closing the door.

There must be something very lovable in the nature of a stage beauty about whom feminine fellow players flutter like bees around a fragrant clover, eh?

ELITA MILLER LENZ.

#### "SCARAMOUCHE" IN BOSTON

New York, Sept. 14.—"Scaramouche", the Rafael Sabatini play, will be given a Boston premiere by Charles L. Wagner at the Selwyn Theater on October 8, with Sidney Blackmer in the leading role. The cast in addition to Blackmer will include Frederick Warlock, John L. Shine, J. M. Kerrigan, H. Cooper Cliffe, Percy Haswell and E. J. Ballentine. The feminine support will be announced at a later date. Wagner has arranged to take over the Morosco Theater on October 22 for the New York run of this play.

#### CAST FOR "CYMBELINE"

New York, Sept. 14.—In the cast of the Sothorn-Marlowe production of Shakespeare's "Cymbeline", which opens at Jolson's Theater on Monday night, October 1, will appear Frederick Lewis, Lenore Chippendale, V. L. Granville, Albert S. Howson, France Bendtsen, Frank Peters, Walter Roberts, Forbes Dawson, Mi ano Tilden, Milton Stiefel, Verne Collins, John Abrams, M. Robinson, Lorenzo Cavalleri, Constantine Zazzali, E. J. Max, Christine Appeld, Sarah Fishman and John MacFarland. Included among the four players which Sothorn brought over to this country are Vincent Sternroyd, who on several occasions has been seen in New York; T. G. Bailey, Murray Kinnell and H. Fisher White.

#### WINS PLAY PRIZE

Cambridge, Mass., Sept. 13.—Miss Dorothy Hartzell Kuhns was announced today as the winner of the Belmont Theater prize of \$500 for her comedy, "The Dud". This prize is awarded annually for the play considered the best for professional production and is open only for competition by present or past members of the playwriting course being offered at Harvard and Radcliffe by Professor George P. Baker.

The judges of the competition were Richard G. Herndon, the donor of the prize and the producer of the prize plays; Robert C. Benchley and Professor Baker.

Miss Kuhns was in Professor Baker's class at Radcliffe as a special student in 1919-'20 and 1922-'23, coming there from the National Cathedral School at Washington, D. C. She is still in her twenties.

#### PAGE BARRY McCORMACK!

The Actors' Equity Association has asked The Billboard and its readers to aid it in locating Mr. Barry McCormack, for whom it has been holding a check for some months now.

#### "OUR BETTERS" IN LONDON

London, Sept. 14.—Somerset Maugham's comedy, "Our Betters", which was produced in New York in the early days of the war, was given its first performance in London at the Globe Theater this week. The author's satire on Anglo-American marriages was well received, while the performances of Margaret Bannerman and Constance Collier were realistic to a fault. Rose Coghlan, Leonore Harris and John Flood were seen in Maugham's play when it was produced in New York.

#### INTRODUCE NEW AUTHOR

New York, Sept. 14.—Rosalie Stewart and Bert French, encouraged by the success of their first venture, "The Torchbearers", have secured a new play which they contemplate displaying on Broadway in the not-too-distant future. It is entitled "Underwrite Your Husband", by Lynn Starling, who unobtrusively admits that the three-act comedy is his maiden attempt at playwriting. The independent producers are preparing their production for a brief tour out of town.

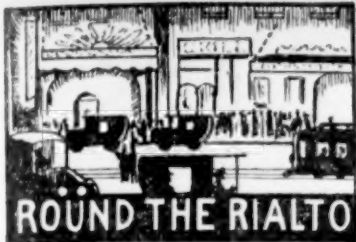
#### McWADE IN NEW PLAY

New York, Sept. 14.—Robert McWade will leave the cast of "We've Got To Have Money" to begin rehearsals under George C. Tyler's management in "The Deep Tangled Wild Wood", the new comedy by George S. Kaufman and Marc Connelly. Tyler will open his production on September 22 at Chillicothe, Ohio, his place of birth; thence move into Indianapolis for a week's engagement, and from there to the Blackstone Theater in Chicago for an indefinite period. Edwin Maynards will replace McWade when "We've Got To Have Money" moves into the Plymouth Theater on Monday.

#### TRUAX AND "THE VEGETABLE"

New York, Sept. 14.—Sam H. Harris in disposing of "The Nervous Wreck" to his former associates, Lewis and Gordon, makes haste to announce that Ernest Truax will be harnessed to "The Vegetable", a comedy by F. Scott Fitzgerald. The various reports that the diminutive star was to have appeared in Owen Davis' play are now definitely set at rest.





## COMING TO BROADWAY

New York, Sept. 15.—Next week looms up as the most important of the season, so far, as far as openings are concerned. There are six new plays to be seen, four being dramas and two musicals shows. The dramatic offerings have been played out of town and come to Broadway with many kind words having been said of them, while the two musical shows are annual fixtures.

On Monday night Florence Reed will be seen at the Knickerbocker Theater in "The Lullaby", by Edward Knoblock. There are eleven scenes in this play, which is in four acts, a prolog and an epilog. Miss Reed will be supported by a cast including Charles Trowbridge, Frank Morgan, Alice Fleming, Mary Robson, Rose Hobart, Grace Perkins, Marianne Walter, Walter F. Scott, Leonard Mudie, Harry Plimmer, David Glassford, Robert Lumley, Peter Carpenter, Bernard Thornton, Harold Elliott and Frank Howson. The play is being presented by Charles Dillingham.

At the Henry Miller Theater on Monday night "The Changelings", by Lee Wilson Dodd, will be presented by Henry Miller. The cast is composed of Blanche Bates, Henry Miller, Ruth Chatterton, Laura Hope Crews, Reginald Mason, Geoffrey Kerr and Felix Krembs.

Monday night will also see the reopening for a limited engagement at the New Amsterdam Theater of "Sally". Ziegfeld is bringing this show in as a stop-gap between the closing

be staged by John Murray Anderson. The music is by Louis Hirsch and Con Conrad, with lyrics by John Murray Anderson and Irving Caesar, with some additional numbers by Lewis Gensler and skits by various authors. The cast includes Florianne Revel, Joe E. Brown, Denman Maley, Marion Green, Daphne Pollard, Eva Puck, Sammy White, The Four Cansinos, The Briants, Tom Howard, Marion Dabney, Astrid Ohlson, Martha Graham and Ethel McElroy. This piece has played two weeks out of town and for its opening week at Atlantic City garnered \$23,375 at the box-office.

Probably on Thursday night, but perhaps on Wednesday, "The Music Box Revue" will open at the Music Box. This is the third edition of this revue, and, as before, has lyrics and music by Irving Berlin, while the staging has been done by Hassard Short. The cast is composed of Frank Tinney, John Steel, Florence Moore, Joseph Santley, Ivy Sawyer, Solly Ward, Grace Moore, Florence O'Denishawn, Hugh Cameron, Phil Baker, Lora Sonderson, Brox Sisters, Nelson Snow, Charles Columbus, Dorothy Dilley, Frances Mahan, Helen Lyons, Dorothy Burgess and Mme. Dora Stroevea. Sam H. Harris and Irving Berlin are presenting the piece.

The only closings this week are "The Ziegfeld Follies" at the New Amsterdam and "The Passing Show of 1923" at the Winter Garden, both of which terminate their engagements tonight. On Monday night "We've Got To Have Money" moves from the Playhouse to the Plymouth Theater and "Home Fires" moves from the 39th Street to the Ambassador.

Twelve-Pound Look". Her return to New York is expected in October. It was thought that the star's next play would be "Welded", new play by Eugene O'Neill.

Equity Players, in resuming activities for this season, have appointed Harry O. Stubbs as managing director. Stubbs organized the Liberty theaters in the cantonments through the country during the late war.

Frank McGlynn, who played "Abraham Lincoln", the John Drinkwater play, for more than two years, has been engaged for the leading role in "Steadfast", to be sponsored by George H. Brennan. Louise Huff, last seen in "Mary the Third", will appear in the leading feminine support.

Frieda Inescourt, now playing in "The Woman on the Jury" at the Eltinge Theater, New York, has been engaged for the part of the daughter of the house in "Windows", the Theater Guild's first production of the current season. This Galsworthy play is scheduled to open at the Garrick Theater on October 8.

A second company of "Merton of the Movies" is now in process of formation, with Neil Martin and Jean May already engaged to play the principal roles. George C. Tyler and Hugh Ford will begin the road tour of the Kaufman-Connelly comedy at the Lyceum Theater in Rochester on October 8.

Jane Cowl and her "Romeo and Juliet" Company are appearing for a week's engagement in Denver. The star, in traveling eastward, will close her tour in Detroit on October 20, when she will begin rehearsals under the Selwyn management in Shakespeare's "Anthony and Cleopatra". In the latter production Rolfe Peters will again appear with Miss Cowl.

The Selwyn management is forming two more companies of "The Fool", one to open a road tour at the Majestic Theater in Jersey City this week, while the other will start at the Lyric Theater in Bridgeport on October 15 prior to making an excursion of the Middle States territory. Mrs. Jo Haywood has been recently added to the cast of one of the road companies of "The Fool", now touring thru New York State.

Margot Kelly, whose last appearance was in "Deburan", is sailing this week from Europe, where she has been engaged in making (Continued on page 43)

## LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Sept. 15.

### IN NEW YORK

Abie's Irish Rose.....	Republic.....	May 22.....	560	
Aren't We All.....	Cyril Maude.....	Gaiety.....	May 21.....	136
Breaking Point, The.....	.....	Klaw.....	Aug. 16.....	37
Chains.....	.....	Playhouse.....	Sep. 19.....	—
Changelings, The.....	.....	Henry Miller's.....	Sep. 17.....	—
Children of the Moon, The.....	.....	Comedy.....	Aug. 17.....	36
Cornie Goes Home.....	.....	Forty-Ninth Street.....	Sept. 3.....	11
Cooked Square.....	.....	Hudson.....	Sep. 10.....	8
Devil's Disciple, The.....	.....	Greenwich Village.....	Sep. 23.....	168
*Four in Hand.....	.....	Broadhurst.....	Aug. 14.....	4
Good Old Days, The.....	.....	Ambassador.....	Aug. 29.....	33
Home Fires.....	.....	Ritz.....	Aug. 6.....	48
In Love With Love.....	.....	National.....	Aug. 30.....	21
Jolly Roger, The.....	.....	Lyceum.....	Aug. 28.....	23
Little Miss Bluebeard.....	Irene Bordoni.....	Knickerbocker.....	Sep. 17.....	—
Lullaby, The.....	Florence Reed.....	Liberty.....	Aug. 27.....	24
Magnolia.....	.....	Frolic.....	Sep. 10.....	8
Mariette Players, The.....	Mrs. Fiske.....	Belasco.....	Sep. 11.....	7
Mary, Mary, Quite Contrary.....	.....	Cort.....	Nov. 13.....	358
Merton of the Movies.....	.....	Harris.....	Sep. 18.....	—
Peter Weston.....	Frank Keenan.....	Maxine Elliott's.....	Nov. 7.....	352
Rain.....	Jeanne Engels.....	Morosco.....	Aug. 21.....	32
Red-Light Annie.....	Mary Ryan.....	Booth.....	Oct. 30.....	387
Seventh Heaven.....	.....	Lenox Hill.....	May 24.....	105
Sunup.....	.....	Thomashefsky's.....	Sep. 3.....	14
Three Little Business Men.....	.....	Frazee.....	Aug. 13.....	41
Tweddies.....	.....	Vanderbilt.....	July 19.....	68
Two Fellows and a Girl.....	.....	Plymouth.....	Aug. 29.....	33
We've Got To Have Money.....	.....	Bijou.....	Aug. 29.....	21
Whole Town's Talking, The.....	.....	Eltinge.....	Aug. 15.....	37
Woman on the Jury, The.....	.....	Forty-Eighth.....	Aug. 25.....	25
Zeno.....	.....	.....	.....	.....

\*Closed September 8.

### IN CHICAGO

Dangerous People.....	William Courtenay.....	Cort.....	July 1.....	85
Fool, The.....	.....	Selwyn.....	Sep. 2.....	17
Polly Preferred.....	Genevieve Tobin.....	LaSalle.....	Sep. 9.....	9
Spring Cleaning.....	Byron-Heming.....	Adelphi.....	Sep. 9.....	9
Whispering Wires.....	Lucile Watson.....	Princess.....	Aug. 12.....	41
You and.....	Alice Brady.....	Playhouse.....	Sep. 9.....	8
Zander the Great.....	.....	Powers.....	Sep. 2.....	17

### IN BOSTON

Cat and Canary.....	.....	Plymouth.....	Sep. 3.....	17
*The Lullaby.....	Florence Reed.....	Colonial.....	Sep. 3.....	16

\*Closed September 15.

of the current "Follies" and the production of a new one. The piece will be presented with many of the original cast, including Marilyn Miller, Leon Errol and Walter Catlett.

On Tuesday night Sam H. Harris will present Frank Keenan in "Peter Weston", by Frank Dacey and Leighton Osmon. Mr. Keenan will be surrounded by a company composed of Judith Anderson, Clyde North, Milliecent Hanley, Jay Hanna, Hope Brown, Wilfred Lytell, Paul Everett, Fred Mosley, George W. Barnum and A. O. Huhn. This piece will occupy the Sam H. Harris Theater.

William A. Brady will present "Chains", a drama by Jules Eckert Goodman, at the Playhouse on Wednesday night. The cast is headed by Helen Gahagan and includes William Morris, Gilbert Emery, Paul Kelly, Maude Turner Gordon, Katherine Alexander and others.

Thursday night will see the opening of the new "Greenwich Village Follies" at the Winter Garden. As in former years, this revue will

## DRAMATIC NOTES

Mary Roberts Rinehart, author of "The Breaking Point" at the Klaw Theater, New York, is leaving for the West. Mrs. Rinehart is working on a new play which may or may not be in readiness for production this season.

"Love and Forty", a comedy by Sidney Stone and Carlos De Navarro, is now rehearsing under the direction of Samuel Rose. The New York presentation for this new play is promised for next month.

Ethel Barrymore will appear under the management of Arthur Hopkins in Zoe Akina latest work, "A Royal Pandango", which will be produced in New York some time in November. Miss Barrymore is now playing on the Coast in vaudeville in Sir James Barrie's "The

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TOM has to report that he has been unable to navigate very successfully around the Rialto for the past few days. : : : He strained his back and has been getting around like an old man of 94. : : : However, that is coming round all right now and he has been able to see a few of the lads. : : : For instance, he met Irving Caesar, who told him that he has been working hard on the lyrics for the forthcoming "Greenwich Village Follies". : : : Lewis Gensler has also been on the same job. : : : Between the two of them these two boys should have turned out some novel ballads. : : : They run in that direction and both have alert minds. : : : It is refreshing to see the bright young men who are being attracted to the writing of musical comedies nowadays. : : : They are still held down by the fear of producers and publishers that they will do something too novel, but Tom predicts that if they ever take the bit in their teeth we will see a marked improvement in musical entertainment. : : : Tom met quite a few people at "Mary, Mary, Quite Contrary" the other night. : : : This is a rare, fine comedy and is attracting a cultured-looking audience. : : : Among those vastly interested was Hans Stengel. : : : Hans is just about the cleverest caricaturist working in New York today. : : : He is able to do more with fewer lines than most artists. : : : Hans says he is kept abundantly busy these days and he certainly deserves to be. : : : We had a pleasant chat with Estella Karn, who has just returned from a trip abroad with Mary Margaret McBride. : : : Estella tells us that she saw a marvelous musical comedy in Paris. : : : The French title would translate to "Up There" and it deals with the adventures of a traveling salesman in heaven. : : : Estella says it would never do in this country, but on its native heath is a thing of joy. : : : She also tells us that the revue at the Folies Bergere is supremely beautiful and that at the Palace the dirtiest. : : : Since the latter was produced by Harry Pilcer, America can't be very proud of that. : : : We saw another returned European traveler, but did not have the opportunity to speak to him. : : : George Jean Nathan is the lad in question. : : : He looks younger than ever and, we suppose, will have a lot more foreign play titles to confound us with in his critiques after this trip. : : : We note that Stark Young is to give a course of lectures this year at The New School for Social Research on The Art of the Theater. : : : Stark knows more about acting than most of the critics now writing. : : : He has a gift for analysis and can generally spot what the player is trying to do and how he does it. : : : That is rarer than perhaps you imagine, and if he puts some of the fruits of his observations in his lectures they should be extremely interesting. : : : Tom spent a pleasant hour or so with the Doctors Ludwig Lewisohn and John Whyte. : : : Dr. Whyte, who is a philologist of great attainments, showed us some interesting examples of the workings of Grimm's Law, and we are more than ever convinced that philology is a fascinating science. : : : Dr. Lewisohn informed us that he will take a trip abroad early next year and will be gone for quite some time. : : : He is leaving on a rather important mission, the details of which he may allow us to reveal before long. : : : That finishes us for today.

TOM PEPPER.



# DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson  
Communications to 1493 Broadway, New York

## MAD HONEYMOON'S" FIRST TIME IN STOCK

### Distinction Goes to Hazle Burgess Players—Leading Man Stricken Ill at Opening Performance

West Hoboken, N. J., Sept. 13.—The Hazle Burgess Players have the honor of being the first stock company to produce "The Mad Honeymoon", a farcical melodrama written by Barry Connors which Wm. A. Brady in association with Wilmer and Vincent produced a few weeks ago at the Playhouse Theater, New York City. Stage Director Jack Hayden secured several members of the original cast, including Al Roberts, who gave a splendid characterization of a small town constable.

On Monday evening after the second act Jack Roseleigh, the leading man of the company, was taken suddenly ill in his dressing room and the curtain was rung up on the third act when Hayden discovered Mr. Roseleigh was missing and located him in his dressing room suffering severely from a sudden attack of indigestion which prevented him from going on. As it was just about time for Roseleigh to make his entrance Director Jack Hayden jumped right into the part much to the amazement of the players and the audience, and went thru several big dramatic scenes as if he had played the part for years. Hayden deserves unlimited praise for his alertness and cleverness in acting in the manner in which he did and thereby saving the day for all concerned. Mr. Hayden will continue to play the part during the entire week to give Mr. Roseleigh ample opportunity to fully recover from his recent illness.

Hazle Burgess played the part of an eloping young girl in a sweet and charming manner, as did Day Manson, Eleanor Carleton, John McCabe, Dorothy Holmes, Ada Daldon, C. Russell Sage, George Spelvin, Seth Arnold, Al Roberts, William Davidge, Jack Tolson and the other members in handling their parts.

### SAENGER PLAYERS, NEW ORLEANS

New Orleans, Sept. 9.—After an absence of eight weeks Leona Powers, leading woman of the Saenger Players, received an ovation seldom rendered a professional in this city, the St. Charles Theater being crowded to capacity Sunday matinee. Prolonged applause and handsome floral offerings delayed the progress of the production, which terminated in a curtain speech by Miss Powers. "Our Little Wife" was the offering, staged superbly by Lee Sterrett, assisted by Donald Gregory, which furnished fun, fast and furious, thru three acts. Honors were equally divided between Leona Powers, as Dodo Warren; Robert Bentley, as Bobo Brown; Julien Noa, as Henry Warren; Lester Al Smith, as Dr. Elliott; Orris Holland, as Tommy Belden; Kathryn Givney, as Fanny Elliott, and William Melville, as Francis. Others included Joseph Echezabel, Burke; Donald Gregory, Hayden; Marion Grant, Angelica Martin. Robert Bentley, new leading man, the only in his second week, has proved himself a favorite. Marion Grant, one of the new arrivals, in a light part made a good impression.

### SHERMAN STOCK TO CONTINUE IN DANVILLE

Danville, Ill., Sept. 14.—The Sherman Stock Company has been doing such good business at the Palace that announcement comes to the effect that the stock will be continued as long as patronage warrants, and it is indicated now that will be all winter. The Terrace Theater instead will book the vaudeville shows, opening September 16, playing a split week with three shows a day.

### BROADWAY PLAYERS, SAN DIEGO

San Diego, Calif., Sept. 14.—The Broadway Theater opened for the season on September 2 with one of the best stock companies ever seen in San Diego. The opening production was "Bluebeard's Eighth Wife", with Bessie Eyton, for the past two years leading woman with the Morocco Theater of Los Angeles, playing the part of Monna, and Clyde Fillmore taking the part of John Brandon. Raymond Wells, one of the lessees of the house, is also producer.

### POLI PLAYERS, WORCESTER

Worcester, Mass., Sept. 12.—"Nice People" is the attraction at the Grand Theater. Winifred St. Claire, leading woman, was at her best and a revelation as the wayward flapper who finally becomes once more a good old-fashioned girl and the bride of Billy Wade, impersonated by Frank Lyon, leading man. The surprise of the performances was the clever acting of Gladys Stevens, who made her first appearance with the Worcester Poli Players at the performance Monday evening in the rather difficult role of Hallie. All the other favorites among the Poli Players were in the cast, and a creditable performance given as usual. It was produced under the personal supervision of Director Bernard Steele.

### GORDINIER PLAYERS, CANADA

Regina, Can., Sept. 12.—The Gordinier Players are now properly set at the Regina Theater and their presentation of "It's a Boy" made manifest their talent and ability to such an extent that after the opening performance the patronage increased with each presentation. O. W. Powell, manager of the Regina, is apparently well satisfied with the players, and the same is applicable to the patrons, who enjoyed the work of J. Frank Marlow, Adele Bradford, Glenn Coulter, Wallace Grigg, Mento C. Everitt, Mabelle Marlow, Howard Stillman, Frank MacMunn, Virginia Stuart, Neil Hickey and Walter Helmsohn.

This company is under the personal management of Clyde H. Gordinier.

### HARDER-HALL PLAYERS

IN BAYONNE, N. J.

Bayonne, N. J., Sept. 14.—The popular and talented Harder-Hall Players are presenting an artistic and extraordinarily elaborate presentation of "Tiger Rose". Forrest H. Cummings directed the production and it was ideal in every sense of the word. The electrical rain storm in the second act was very realistic and a masterpiece of stagecraft. Ralph Cole, scenic artist, designed and painted two of the most beautiful sets ever put on in this city. The company has been playing to packed houses all week and has been unable to accommodate all who sought admission. Lillian Desmonde as Tiger Rose was superb and gave the best performance since she joined the cast three weeks ago. Roger Pryor, the popular leading man, appeared as Bruce Norton and gave a manly and very artistic performance that instantly won the approval of the audiences. William Green as Constable Devlin was immense. Excellent support was given by Forrest H. Cummings, Lawrence Sterner, John E. Hines, Joseph Green, Augusta Gill, Fred Ormonde, J. Dallas Hammond and Daniel McGrath.

### CARROLL PLAYERS

IN ST. JOHN, N. B.

St. John, N. B., Sept. 5.—The Carroll Players, directed and managed by F. James Carroll, at the Opera House for the week of the 3d, which is the "fair" week in this city, presented a laugh-evoking comedy in three acts by A. E. Thomas, and the city residents as well as their visiting relatives and friends enjoyed every performance, which included the entire company of players in the cast of "Come Out of the Kitchen". James J. Coots, the leading man, is Burton Crane, the rich Yankee; Edna Preston, the company's leading lady, is Olivia Dangerfield, and assumes the part of the Irish Cook. Virginia Odeon, as Elizabeth Dangerfield, becomes the housemaid; Charles Nelson, as Charles Dangerfield, is the boot boy, and Paul Broderick, as Paul Dangerfield, is the butler. Dorrit Kelton appears in the role of Amanda, the black servant of the family. Clyde Franklin is the friend of the family, who has arranged the lease of the homestead and is in love with Olivia. Myra Marsh is the sister of Crane's legal adviser and assumes the duties of mistress of the house for him, while she hopes to marry him to her daughter, Cora, a part which is taken by Miss Mabel Munroe. Owen Coll is cast in the part of Solon Tucker, the lawyer. Mrs. Falkner's brother, John Gordon appears as Thomas Lettters, the statistics writer, who is a poet in his spare time and incidentally in love with Cora.

Thomas H. Roberts is director.

### NEW BEDFORD PLAYERS

New Bedford, Mass., Sept. 12.—Mary Hart, leading lady of the New Bedford Players, which opened their second season of stock presentations at the New Bedford Theater Labor Day with "Honors Are Even", to an appreciative audience, that gave the players a royal welcome, has a host of friends and admirers in the city. Playing opposite her is Alfred Swenson, who returned here after an absence of three years. They are ably supported by Jane Haven and Frank Camp, second leads; Donald Miller, juvenile; Madeline Fairbanks, of the Fairbanks Twins, ingenue; Edwin Bailey and May B. Hurst, characters; Alfred Hickey, general business; Bernard Suss, general business and stage manager. William Dimock is director; Thomas De Rusha scenic artist and Arthur Casey, manager.

### CARLE-DAVIS PLAYERS

Pawtucket, R. I., Sept. 12.—The Carle-Davis Players are now reopened for their third season and their opening performance resembled a home-coming party of natives. Their presentation of "The Hat" was something to be remembered with pleasure by the patrons of the Star Theater. Marion Taggart, Peggy Martin, Betty Ferris, Robert Stone, Joseph J. Flinn and Henry Carleton received a royal welcome from those who have admired them in their past performances. Jessie Paige, a newcomer, won her way into the good graces of the audience shortly after her first entry, and the same is applicable to Fred F. Morris, another newcomer, who is now directing the plays and players, assisted by Robert Stone. The scenic artist, Charles G. Holzapfel, enhanced the production by his colorful scenic effects.

### DOROTHY GALE



Who deserted the musical comedy field to become leading lady for the Melba Players, who opened their season at the large Melba Theater in Dallas, Labor Day. The Melba Theater, one of the largest theaters in the South, will play condensed versions of famous successes under the direction of Andy Wright in connection with their picture programs. Mr. Wright, who originated this type of feature for large picture theaters, has successfully placed similar companies in two San Antonio theaters.

### SHERMAN STOCK COMPANY TO STAY IN FORT WAYNE

Fort Wayne, Ind., Sept. 12.—The Sherman Stock Company, which has been appearing at the Palace Theater thruout the summer, will not leave the city at the close of this week's appearance, as previously reported, but under a change of policy instituted by W. C. Quimby, new manager, will enter a winter program at the Strand Theater, beginning September 16.

The Palace will continue in operation under the new arrangement with a combination photoplay and vaudeville program. The Strand, also operated by Mr. Quimby, has been closed during the summer months and will be ready for the fall opening Sunday. The theater has been renovated and redecored.

The stock company, which has been playing to Fort Wayne audiences this summer, met with marked success.

### JESSIE BONSTELLE CLOSES IN DETROIT

Detroit, Mich., Sept. 14.—The Jessie Bonstelle Stock Company closed a very pleasant and successful season at the Garrick, and several members of the company entrusted for their homes, for a well-earned rest.

### WOODWARD PLAYERS, DETROIT

Detroit, Mich., Sept. 14.—"Poker Ranch" is the offering at the Majestic Theater. This is a gambling and gun play of deceit and treachery, and is the first of this kind given in any Detroit theater. The book is by Willard Mack, and presented by the Woodward Players, with a cast, viz., Richard Taber, J. Arthur Young, Frank Charlton, Walter Davis, Doris Underwood, Isabel Randolph, William Amsdell, Howard Chase and Cyril Raymond. Manager McGee is booking more recent releases for his players and playgoers.

### GRAND PLAYERS OPEN

Davenport, Ia., Sept. 15.—The Grand Players Monday opened their third season here, under the management of Charles Berkell, in "Six-Cylinder Love". Florence Chapman, a new leading woman, was taken to the hearts of the Grand followers, and Eddie Waller, Larry Sullivan, Alice Mason, Ida Belle Arnold and the others of last year's force received enthusiastic reception. The company includes, besides those named above, Mary Hill, Robert Fay, Converse Tyler, Joe Reed, Herbert Dobbin, Henrietta Floyd, M. V. Holl and Harold Lusk, a Davenport boy, who has been prominent in the Little Theater organization.



# PERSONALITIES Here and There

"The Bird of Paradise", which stock companies so successfully produced, is to be filmed shortly by Richard Walton Tully. Speculation is rife as to who will play the part of Luana.

John Dugan, late of the Somerville Players and the Park Theater, Manchester, N. H., is taking a well-earned rest at Kenosha Lake, Danbury, Conn.

Because of his popularity in Oriental roles for many years, M. Charles Palazst is known throughout New England as the "Mikado of Somerville".

Kenneth Fleming has opened as "second man" with the Empire Theater stock, Salem, Mass. The initial presentation of this company on September 10 was "The Gold Diggers".

Charles Lovenberg, of Providence, R. I., who for many seasons has successfully managed the summer stock at the E. F. Albee Theater in that city, sailed recently for Europe for an extended vacation. He will probably return late in February.

Raymond Capp, managing director of the Wood Players, Lancaster, Pa., was taken suddenly ill August 28, and was compelled to retire to his room in the hotel under the doctor's care. Samuel Small Russel, the efficient assistant stage director, is now directing.

Harris Gilmore, who appeared as juvenile with the Proctor Players in Troy, N. Y., during the summer, had previously played an engagement in the same capacity with Jessie Bonstelle's company at Providence, R. I., for thirty weeks. Mr. Gilmore had a small role in "Lightnin'", with Frank Bacon.

Jack Waverly, well known and popular in dramatic stock circles as a leading man, has been re-engaged for a tour of vaudeville with Louise Carter in the dramatic playlet, "Faith", which has made a decided hit in seasons gone by. Geoffrey Hall and Bert Woods will again play the same delightful characterizations that they did in past seasons.

Minna Gombell, who closed a summer's season as leading woman with the McLaughlin Players in Cleveland, September 9, spent last week at Bass Rocks, Mass., resting prior to her return to New York. Miss Gombell originally went to Cleveland in June for a special engagement of four weeks, but remained until the company closed.

Virginia Beardsley, who filled a special engagement as a dancer in "Rose Briar", with the Majestic Players, Utica, N. Y., recently, has been signed for the "Follies" this season. Miss Beardsley, whose sister, Dorothy, is leading lady of the Majestic Players, has been in the "Follies" before, 'tis said. She was also a member of "The Demi-Tasse Revue".

Ruth Rickaby, who recently opened as leading lady with the Proctor Players in Elizabeth, N. J., after a fourteen weeks' engagement with the Proctor Players in Troy, N. Y., was leading woman for William Faversham in "The Prince and the Pauper" when that show was produced in New York. She also played leading roles in "The Man Who Came Back" and "Lombardi, Ltd.", en tour.

Foster Williams, former leading man of the Saenger Players, New Orleans, has joined the Duvalle Players at the Arcade Theater, Jacksonville, Fla., for the balance of the season. Shirley Grey, a former member of the Saenger Players, known in private life as Mrs. Williams, has joined the same company as ingenue. The Duvalle Players are under the supervision of Walter Baldwin.

Grace Huff, leading woman, and Olive Blakeley, ingenue of the E. F. Albee Stock at Providence, R. I., which closed a successful season September 1, are at Miss Blakeney's summer camp in Michigan for a month's rest. Miss Blakeney joined the Albee Stock Company June 18, following an eleven weeks' engagement as leading woman of the Bijou Players, in the Keith house, the Bijou Theater at Woonsocket, R. I., operated in conjunction with the Albee Stock Company, under the management of Charles Lovenberg.

"Time", a three-act comedy, by Arthur Henry, is being given its premiere this week by the Stuart Walker Players in Cincinnati. Whether or not the piece will be produced in New York by Mr. Walker during the early winter depends upon the manner in which it is received by Cincinnati audiences. In the cast this week are Merle Curtis, who arrived in Cincinnati September 12; Margaret Mower, Dorothy Francis, William Kirkland, Nuelle Nikolas,

William Everts, Clark Hoover, A. H. Van Buren.

After two years as leading man with Verna Felton and the Allen Players in Edmonton, Can., Allen Strickfaden is enjoying a much-needed rest with relatives and friends in Bellingham, Wash. The Allen Players' run continued eighty-one weeks in the New Empire Theater, Edmonton, something of a record for a dramatic stock company in a city of that size. Mr. Strickfaden writes that he looks back upon that engagement as one of the most pleasant of his career.

Gladys Stevens, the new member of the Poll Players at the Grand Theater, Worcester, Mass., was born in India, and comes from a family of musicians and artists. Her father was a member of Sousa's Band for twenty-five years, while her mother was a noted artist, winning four medals at the Academy of Fine Arts in Philadelphia. Before entering the theatrical profession Miss Stevens was private secretary to Frank Munsey, the well-known publisher. She has appeared in stock before, having played with a Philadelphia stock company and also appearing with the players at the Theater Guild. She was also one of the original "Sally" girls in the New York production of the famous musical comedy, "Sally". Miss Stevens is a real athlete, as well as a clever young actress, being an expert swimmer and tennis player. She made her first Worcester appearance with the Poll Players on Monday evening, September 10, and gave one of the best characterizations in the play, "Nice People".

## WOOD PLAYERS, LANCASTER

Lancaster, Pa., Sept. 14.—This week the Wood Players, at the Fulton Opera House, opened their fall and winter season, after ten weeks of summer stock, with "The Man Who Came Back", in which Rosemary Hilton made her debut as the new leading woman and "got over" tremendously. Others who made their initial bow to the Lancaster public were Walter Young, as Thomas Potter; Frederick Earle, as Captain Trevelan, and Jameson Reilly, of the summer company who still remain are William Williams, leading man, and who gave an excellent performance of Henry Potter; Dolores Graves, as Olive; Edna Bern, as Aunt Isabelle; Louis Kracke, as Sam Shew Sing; Thomas Williams, as Captain Gallon; June Webster, as the first girl. Jobbed from New York were Philip Earle, John Thoma, and Grace Elizabeth Smith. Several local dancers performed as the cabaret entertainers in the second act.

Raymond Capp, the director, was ill and Samuel Small Russel directed, putting on a splendid production.

## MAJESTIC PLAYERS, HALIFAX

Halifax, N. S., Sept. 6.—Sullivan & O'Connell, the lessees of the Majestic Theater, have organized a stock company under the direction of J. P. O'Connell, who for the opening week selected "The Bad Man", with a cast that includes Franklin Munnell, Edward Varney, Scott Hitchener, Lottie Salisbury, Harold Thompson, George Lund, Lola Maye, Robert Lynn, John Kane and Ethel Wright.

Robert Lynn is the leading man, and his work was par excellence throughout the presentation, and the same is applicable to Edward Varney in his several characterizations.

The house staff for Sullivan & O'Connell are: Gregory Thomas, house manager; A. A. Johnson, treasurer; Harold Thompson, stage manager; W. P. Thomas, master mechanic; John Kane, electrician; C. Tobin, master of properties; Prof. Cochrane, musical director.

## MAJESTIC PLAYERS, UTICA, N. Y.

Utica, N. Y., Sept. 12.—The Majestic Players this week are presenting "The Intimate Stranger". The company handles it acceptably, thanks to the good work of Clay Clement, Dorothy Beardsley and Ann Winslow. Back in the cast, after an absence of two weeks, Mr. Clement was given a royal reception Monday night. He plays the Alfred Lunt role, and Miss Beardsley the Billie Burke role. Ann Winslow, as the fapper niece, keeps the fun ball rolling. Hal Dawson has to content himself with being her bean when no strange men are around to be vamped. Douglas Cosgrove is supposed to be a none-too-intelligent servant at Miss Beardsley's farm house, and Willard Foster is the agent at the junction station, which, by the way, is pictured as being not far from Utica. Florence Arlington is not a gorgeous vamp this week, but a typical country hired girl.

## HARRY BOND LESSEE OF UNION SQUARE THEATER

Pittsfield, Mass., Sept. 12.—Harry Bond, leading man of the Union Square Players, has leased the Union Square Theater for one year from John F. Cooney, and will continue stock there. Mr. Bond joined the company in June after a Vermont man who had been backing it disappeared, leaving salaries unpaid. The Union Square Players this week are presenting "Kindling".

## HAWKINS-BALL PLAYERS IN "UP IN MABEL'S ROOM"

(Reviewed Week September 9, Kansas City)  
CAST—Al C. Wilson, Craig Neslo, Earl Ross, Eva Sargent, Alex. McIntosh, Irma Earle, Florence Lewin, Frances Valley, George Whitaker.

The performance given this lively, laugh-producing farce by the Hawkins-Ball Players, in their second week at the Auditorium Theater, commencing Sunday matinee, September 9, was one of the best we have seen given by a stock company, as every member of the cast was letter perfect; there was no "prompting" at any time, or dragging waiting for some player to get his lines, and all during the play the thought of a stock company's presentation was completely submerged with the idea present of witnessing a finished performance by a company of clever artists.

George Whitaker, leading man, and Florence Lewin, leading lady, were particularly pleasing in their light roles, and evidenced that they have many sides.

Earl Ross as Jimmy Larchmont was a laugh-getting character, but we would have preferred his using fewer "sweat" words with which to gain effect. The audience "took" to him heartily, however, and whenever he was on the stage he had it with him.

Craig Neslo gave a good account of himself as Coriss, and showed himself a capable actor even in the handling of a minor role. All the ladies were true to type and helped make up a very amusing little comedy.

The play was under the personal direction of Al C. Wilson, who, by the way, has become a Kansas Citian again, this at one time having been home for him, by bringing his wife and three little Wilsons here to live.

The stage settings, effects and furnishings were clean, fresh and new and gave a very attractive background to the stock company's work. The second week showed decided improvement in attendance, the house being practically full at the performance we attended. Next week the company will present "Smilin' Through". Jane Cowli's big success, with Miss Cowli being present as guest of the management at one of the matinees. I. S.

## JOSEPH W. PAYTON PLAYERS

Hoboken, N. J., Sept. 12.—"Birth Control" is the principal theme of "Her Unborn Child", which is being presented this week by the Joseph W. Payton Stock Company at the Lyric Theater. It must be admitted that the theme is delicately and deftly handled by the author, who has never for a moment lost sight of the fact that he is writing a drama and not a sermon or propaganda and that the interest of the spectator is maintained from beginning to end. Much comedy is mingled with the graver situations and lightens the serious purpose of the more important scenes. The scenic environment and staging could hardly be improved upon and the presentation as a whole is stamped by care and completeness. Dagmar Linette, leading woman, had an excellent opportunity to demonstrate her dramatic ability and gave a very intelligent and creditable performance. Clifford Alexander, the new leading man, who registered a tremendous hit last week in "The Storm", gave Miss Linette capable support, as did the other members of the company.

## WILKES PLAYERS, DENVER

Denver, Col., Sept. 10.—"Everyday" is holding the stage at the Denham Theater this week. A crowded house greeted the Wilkes Players in the initial production of Rachel Crothers' best play.

Gladys George is charming as the petite Phyllis Nolan. She is seen, perhaps, at her best, since her return this season. George Barnes, as McFarlane, leaves nothing to be wanted in the skillful role. Guy Usher as the judge, the father of Phyllis, is unsentimental and entirely clever. Denham fans were given a decided treat yesterday in the initial appearance of Thelma White, of Baltimore and New York. She played the part of the care-free May Raymond and did it cleverly. Ben Erway did his usual good acting in the role of T. D. Raymond. All in all, the American play is a vital one. It is filled with romance, comedy, joy and tears.

## TOM MARTELLE WITH POLI PLAYERS

Hartford, Conn., Sept. 12.—Tom Martelle, who is being starred by the Century Play Company in a new play especially written for him titled "The Fashion Girl", appeared with the Poli Players last week. The play gives ample opportunity to Mr. Martelle to wear some stunning gowns, sing and dance.

His song numbers included "The Fashion Girl", "Discretion" and "Louisville Sun". Other vocalists among the players included Anna Powers, singing "A New-Fashioned Gown for an Old-Fashioned Girl"; Eddie Vail, singing "I'll Forget You" and "Double Wedding"; Arthur Griffen, singing "I'm a Bold, Bad Woman With a Past". Mary Ann Dentler, Frank McHugh, Victoria Montgomery, William Blake, Ed Davidson and Jack McGrath handled their respective roles well. Mr. Martelle's opening date for the new play was set for September 17 at Worcester, Mass., but the announcement that he was to open there in his new play was sufficient for a popular request from the playgoers of Hartford, which was granted.

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Rep. and Stock People, all lines, with specialties preferred. Equity.

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Dramatic or Musical. Straight or Leads. Singing Specialty. Highest references. Only first-class offers considered. Height, 5 ft., 6 in.; weight, 145; dark. Wire Academy Theatre, Richmond, Virginia.

## AT LIBERTY, H. H. HOYTE

Characters, Comedy, General Business. Anything cast for. Three Specialties. Height, 6 ft.; age, 41; weight, 165. All essentials. CARL SPRING—Bits, Props, Advance Man. General Delivery, Philadelphia, Pa. Will accept separate engagements.

## REAL LIVE MANAGER AT LIBERTY

for House or Road Show. Twenty years' experience in all lines. Will go or locate anywhere. Middle age. Best of reference. Combination house preferred. Name best proposition first letter. BOX D-98, care Billboard, Cincinnati, Ohio.

## AT LIBERTY

Clever all-round Character Woman. Height, 5 ft., 4; weight, 125. All essentials. First-class Rep. or Stock. Equity. MRS. C. WALCOTT RUSSELL, General Delivery, Warren, Ohio.

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Piano Player and Performers for Med. Show. Hall season. Write or wire, ORIENTAL FOYE, Byesville, Ohio.

## Wanted, Trap Drummer

Union. Pictures and Vaudeville. Combination house. Must come at once. Wire. NEW GRAND THEATRE, Muscatine, Iowa.

WANTED AT ONCE—Old-time Blackface Comedian. Sing and play string instrument. State all, lowest salary. Letter only. No wires. Address INDIAN MED CO., General Delivery, Madison, Wisconsin.

WANTED—Male Pianist doubling Sax., Cornet or Clarinet, for motorized Picture and Vaudeville Show. We pay all, and salary what you are worth. Lenox, Tenn., Sept. 17 to 21; Milton, Tenn., 21 to 26. This ad account of sickness. Wire; don't write. PITTS BROS. & MULLINS.

September 17 at Worcester, Mass., but the announcement that he was to open there in his new play was sufficient for a popular request from the playgoers of Hartford, which was granted.



By RUTRACAM

An actor is the most charitable person on earth. What makes him so? His profession takes him into odd places. He rubs elbows with all classes of people. He knows what suffering and privation are by actual experience, therefore he is always ready to lend a helping hand to the needy. But when he needs a helping hand, does he get it?

There was a time when we actors looked with disdain upon the lowly "tent show". We thought it was only fit for the actor who was poor financially and artistically; we would not degrade our art by working with them. It is surprising how many honest-to-goodness actors one sees with a "tent show" nowadays.

Always be a booster. The company you are with should always be the best in the world. The manager should be the best manager. You may have your own private thoughts on both matters, but it isn't necessary to speak them. If you are a booster for your company, your performances will be much better. Good performances mean good business, and good business means a long season.

It is a fact that some actors know less about their profession and its associations than any other human beings. The writer once asked an actor if he ever contributed to the Actors' Fund, and was rewarded with: "What's the Actors' Fund?" And they assassinate prime ministers!

The majority of stagehands can talk intelligently on matters pertaining to the I. A. T. S. E., but many an actor with a paid-up card will blantly inform you that he doesn't know a thing about the A. E. A.

A charming young damsel admitted freely that she didn't know a thing about Equity, altho she was a member. On being informed how she could gain knowledge on the matter, she brightly replied: "Oh, I don't read those; I just read The Theater Magazine, about Russian Art, and such things, you know."

## BURT STODDARD WRITES

It was with pleasure and satisfaction that T. L. Finn, the congenial manager and owner of the Sterling Bros.' "Uncle Tom's Cabin" Company, read the article by Tom Henry, the veteran circus manager and agent, in the recent Fall Special, regarding Finn's "Tom" company, according to a letter from Burt Stoddard. Mr. Stoddard further writes: "The reason for Mr. Finn's success is that no expense is spared to make the outfit substantial and adequate. The show does capacity business in Eastern territory, where other shows do not do as well. Mr. Finn has toured the country for seventeen years, giving a clean and refined performance. Most of the company have been with him for years. Phil Holton, Eddie Dunn and myself were with the first show Mr. Finn put out seventeen years ago and are still with it. The company has made no changes this year and carries fourteen working men, all of whom have been with the show from five to ten years. Mr. Finn has had the most successful season in the history of the show this year and will close about October 20. Mr. Finn and his family will winter in Florida."

## ACTRESS IS GRATEFUL

Mrs. Mattie Ziehlke Anger, of the Dubinsky Stock Company, called at the Kansas City office of The Billboard September 10, being en route from Richmond, Mo., to the show's stand at Paola, Kan., to request us to express to the many friends of the Angers her sincere appreciation and most grateful thanks for the very beautiful floral offerings and letters of condolence and messages of sympathy sent and extended her on the death of her beloved husband, Fred Anger, which occurred in Kansas City August 4. Mrs. Anger is trying to write personal letters of thanks for these, as time wears on and her grief becomes somewhat assuaged, but has asked this opportunity thru The Billboard. Lovely floral tokens were received from the members of the Princess Stock Company, Mr. and Mrs. Paul Lowry, of the Southern Harmony Four; Mr. and Mrs. Frank Delmaine, Mr. and Mrs. Harry Kieffer, Mr. and Mrs. Jack Vivian, Ed F. Foist, Edmund L. Paul, playwright; Jack Lloyd, Ed Ward, Wallace Bruce, Mr. McAvoy, the Dubinsky Company, the Cecile Daylight Lodge of F. and A. M., Mr. Anger's daughters, Juanita and Thelma, and his brothers and sisters, Walter, Bertie, Jewell and Emma.

## HOWARD VAIL MAKES FAIR SUMMER PROFIT

Howard Vail's Comediana closed the summer season under canvas at Watts, Ok., September 8. The season of eighteen weeks was played in Kansas, Oklahoma and Arkansas to a fair profit. The first four weeks of the season were exceedingly rainy, yet the show made more money in that time than during the remaining fourteen. Mr. Vail intended to play the cotton country toward Little Rock until December, but on account of the poor crop decided to close. Howard and Margaret Vail will take a week's rest in Asheville, N. C., before opening for the fall season.

## HOUSE REPERTOIRE TENT

## BOAT SHOWS · "TOM" SHOWS AND TENT VAUDEVILLE

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

REP. AND STOCK  
IN LATIN AMERICAGood Future for Drama in  
Tropical Countries Predicted  
by M. Charles Palazzi of  
Gladys Klark Co.

Boston, Sept. 13.—There is a good future for repertoire and stock in Latin-American countries, according to M. Charles Palazzi, of the Gladys Klark Company, which recently returned from a tour of the lotus land. Among the places visited by the Klark players were Bermuda, Barbados, Trinidad, Georgetown, British Guiana and St. Thomas, Virgin Islands, following which the company came back to the States for a six weeks' tour on Long Island and then concluded the season in Sherbrooke, Que.

Tropical audiences, says Mr. Palazzi, show a keen interest in the drama. Their preference is for strong dramatic or melodramatic themes, altho they attend every class of offering religiously. Going to the theater is a very ceremonious affair with them. Nearly everyone dons evening dress for the occasion. Of course, these Latin-American audiences are made up of the best element only. The people are respectful, patient and appreciative toward the actors. They seldom come to the theater without bringing gifts for the various members of the company. Very often it is flowers, other times a trinket and sometimes a bottle of rare liquor.

"A man named George Rosenthal from the States has built a number of theaters in the West Indies and the venture has proved so successful that he is planning to erect others throuth Central America.

The members of the Klark Company included Harden Klark, Gladys Klark, LeRoy Kenneth, Lillian Shrewsbury, Dolly Crawford, Albert Moore, Robert Dunbar, Hamilton Christy, Fred W. Sharkey and Mr. Palazzi. And the plays presented on the tour were "Three Wise Fools", "The Broken Wing", "The Bat", "The Confession", "The Nightcap", "Pollyanna", "Friendly Enemies", "St. Elmo", "The Rosary", "Sex Against Sex", "The Marriage Question" and "Her Temporary Husband".

The Klark Company will go South again in November.

CHASE-LISTER COMPANY  
OPENS HOUSE SEASON

The Chase-Lister Company opened its house season at Neligh, Neb., September 10, playing the fair date that week. After closing the tent season September 1 Bush Burrichter and wife spent their vacation visiting home folks at Dubuque, Ia.; Mr. and Mrs. Chase visited the latter's sister for a couple of days in Minneapolis, and Mr. and Mrs. A. S. Atkins spent the week at their home in Waukegan, Wis. The rest of the company put in a few days in Omaha shopping and attending various places of amusement. The Chase-Lister Company now has an entirely new repertoire of plays and considerable new scenery and lighting effects for the house season. Harry C. Becker and Wildavine Davidson joined about two months ago. The balance of the company have been with this organization from two to fourteen years, except Miss Patsy McCoy (Mrs. Burrichter), who joined at the time she married Bush Burrichter last March. Marshall F. Ketchum, character actor, has had four pleasant seasons with Chase-Lister.

WALTER WAS A MAN OF  
EXCELLENT CHARACTER

Several letters of regret have been received from friends of William N. Walter, famous cornetist, who died late last month at a Dubuque (Ia.) hospital at the age of 56 years, 11 months and 16 days. At one time the deceased was a band member with the old Ransom and other repertoire companies. They say Walter was a man of excellent character, cheerful disposition, loved, honored and respected by everyone who knew him, and during his last sickness he never complained and was always cheerful and had a pleasant smile and kind word for everyone; was ever faithful to his friends and his profession and obtained a most prominent place as a musician in the theatrical world, where his untimely death will be regretted by all who knew him.

## BELLE BARCHUS PLAYERS

The Belle Barchus Players closed its tenting season September 8 at Milford, Mich., a short distance from Byron, the show's winter quarters. Miss Barchus and Mr. Todd will enjoy a short rest at Byron waiting for the delivery of a new coupe which will be utilized as a pleasure and advance car for the winter season. Two of the trucks are being fitted with closed bodies for the winter tour. Malcolm and Maxine Lippincott, "Monarchs of Mirth and Magic", have been re-engaged as an added attraction for the season in houses, which opens October 1 in Indiana. The company will work South, playing three-night stands. The summer season is reported to have been a very successful one.

GORDON-HOWARD ENLARGE  
PLANT IN KANSAS CITY

The Gordon-Howard Company, manufacturers of those famous prize candy packages, "Snappy Snaps", "Pollyanna Package" and their newest and most sensational one, "King Tut's Hidden Treasures", have during the season just drawing to a close been so successful in the manufacture and sale of their confections that they have outgrown the factory at 310 Delaware street, Kansas City, and have just leased two three-story buildings adjoining. The company is busy installing new machines and equipment. The factory has been working day and night this summer. H. R. Brandt, president, is achieving a wonderful record and success for the Gordon-Howard brand of prize candy packages.

## JAMES SPENCER



Mr. Spencer reopens his second season with the North Bros.' Stock Company at the Princess Theater, Wichita, Kan., October 1, doing the characters and heavies, also managing the stage. Since the closing of the regular season last June 9, Mr. Spencer has been vacationing at a ranch in New Mexico, and is en route East. Mr. Spencer is a brother of Billy (Ingram) Spencer, the well-known burlesque comedian. He states very proudly that he also serves in the capacity of Equity Deputy for the company.

## MYRKLE-HARDER COMPANY

Hudson (N. Y.) had its first dramatic fare of the season the week ending September 8. The Myrkle-Harder Company presented a different piece at the Playhouse each day. The company played its annual engagement in Poughkeepsie last week. "The Man Who Came Back", the opening production of the Bardavon Theater Monday night, was "ably presented," said The Poughkeepsie Evening Star. The cast was "a good one, particularly Howard Hall, as Henry Potter, the son; Charles C. Ward, as Thomas Potter, and Blanche Wilcox, as Marcelle, the heroine." Others in the cast who did excellent work were Hugh Carvins, Rose Tiffany, Earl McLellan, Jay Collins, Sadie Belgarde, Helen Tinsel, Louis Heron, James Maddox, Carl Anderson and William Gray. Tuesday afternoon and evening "Lawful Larceny" was presented, and Wednesday "It's a Boy". "The Unloved Wife" was put on Thursday. "Listen in In" Friday and "My Irish Cinderella" Saturday. The Myrkle-Harder Company, which is on its twenty-sixth tour, recently closed a summer season at Keith's million-dollar theater in Brunswick, N. J. W. H. Harder is representing the stock company. A fifty-cent top was charged in Poughkeepsie in the afternoon and a seventy-five-cent top at night.

C. C. Thomas is organizing his house show in Clairette, Tex. The company will play the smaller towns in Texas.

## CASS PLAYERS CLOSE

## EARLIER THIS SEASON

The Hazel Cass Players No. 2 is reported to have had rather an early closing for the tent season, the last performance being given in Armstrong, Ia., August 25. Howard Stillman gave notice and closed with the company August 23 to take up his duties with the Clyde Gordinier Players, which opened at the Regina Theater, Regina, Can., on Labor Day. Mr. Stillman, who is directing stage and playing a responsible line of parts, says that he is with a splendid company and that the managements of both the house and company are sparing no expense in their efforts to make the undertaking one of the best stocks in the Dominion.

## PASS BALDWIN BILL

One of the most important of the forty-five acts passed by the third special legislative session at Austin, Tex., September 12, was the Baldwin Bill, levying an occupation tax on dramatic and musical comedy shows, graduated according to the size of the town. The act became effective on that date. Owners of dramatic and musical shows under canvas hold the local picture house managers responsible for the bill's passage and are asking one another: "What next?"



## REP. TATTLES

Mabery and Walsh went sightseeing in St. Louis, Mo., recently, when the Price Show-bout, "Columbia", recently played in that vicinity.

Lewis & Vance will start rehearsing their repertoire company September 17. This show will play onenighters thru the South this fall and winter.

Harden Klark will work with the Abbott Players at Everett, Mass., until the Gladys Klark Company leaves again for the tropics some time in November.

"Haldy" Wetzel, formerly the popular pianist with Sweet's Show, is now operating a tent show of his own in Iowa. He has a high-class company that is putting on a repertoire of good plays, it is said.

The New York Stock Company, which is now organizing in Litchfield, Ill., will open in houses October 8 in a city yet to be announced. The company will play three-night and week stands. It will be an all-Equity show.

Loretta Nicholson, of Medford, Mass., recently with the Klark Stock and Charles K. Champlin, has been signed as ingenue with the Jack X. Lewis Stock, Honnoko, Va., opening the first of October.

Kirby's Novelty Sensation Show will close a reported successful summer season at Colfax, Ind., September 22. With the company now are Alvin and Grace Kirby, G. D. McCartney and wife, Emily Beebe and Wm. P. Becker, not to forget "Spike", the educated canine.

John F. Stowe's "Uncle Tom's Cabin" played in Moravia, N. Y., Monday night, September 10. This was the first time this company ever

## NEWTON AND LIVINGSTON'S UNCLE TOM'S CABIN CO. WANTS

Tuba and Trombone, double Stage; Musicians, all lines. Can place one more Colored Singing and Dancing Team. Join on wire. Sept. 20th, Fairmont, W. Va.; 21st and 22nd, Altoona, Pa.; 24th, Johnstown, Pa.

## WANTED QUICK LEADING MAN

who can play light comedy and a woman for general business, some characters; one with specialties preferred. Other people for general business. Address **MANAGER, Lyon Theater, Rock Rapids, Ia.** Photos must accompany applications.

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## EXPERIENCED LADY CLARINETIST AT LIBERTY SEPT. 16th

Union, B. & O. Troupe or locate. **HEATRICE E. COBB, General Delivery, Evansville, Indiana.**

**TOM PEOPLE WANTED** in all lines. Man for Har-rie, Tom; Woman for Eliza and Orville. Woman for Tobby, Child or small Woman for Eva. Those playing piano or specialties preferred. Make your salary low. Show your all. Address **WM. BEAP, Manager Palmer's Uncle Tom's Cabin Co., Gen. Del., Waukegan, Man., Canada.**

## MONROE HOPKINS PLAYERS WANT

General Business Woman. Wardrobe, ability and experience essential. One doing a Specialty preferred. Must join at once. **Week Sept. 16th, Ada, Okla.**

**AT LIBERTY—ED. HEINIE TILLMAN,** Character Man, Comedy, General Business, Walk Clog Specialties. Experience and ability. Sober and reliable. Please state salary. Reason for all, show closing. Address 1609 South 7th St., La Crosse, Wisconsin.

## AT LIBERTY—PIANIST

Reliable young man, neat appearance. Will travel. Address **FOYLE CRAIG, Limestone, Clarion Co., Pa.**

**FOR SALE—TRAP DRUM OUTFIT**  
Bass Drum with Pedal, Cymbal, Tom-Tom, Cowbell and Snare Drum, small size (now popular) and sticks, complete, and in good wooden box. First \$50.00 cash takes it. Cost \$85.00 new. Used three weeks. A-1 condition. If not what I claim your money back. Reason for selling, have no use for same. **HARRY RALPH M. WILSON, Manager, Wilson Stock Co., Amboy, Ill., week Sept. 17; Earlville, Ill., week Sept. 24.**

## WANTED

## HARVALL'S UNCLE TOM'S CABIN COMPANY

UNDER (MOTORIZED) CANVAS.  
"A SUCCESS—NOT AN EXPERIMENT."

Just closing successful summer season of twenty-five weeks. Now organizing for Coast tour. California all winter. A year's work for reliable, competent people. **WANT** Boss Canvasman who can handle 60 with two 3/8" and keep same in repair. **Ford Mechanic.** **FOR THE CAST:** Man for Marks, with Specialty, who doubles Band. Man for Phineas and Legree. Man for Haley and Geo. Shelby. All to double Band. No parades. Small Woman for Eva. Con Hogan, can place you. Write. This is an opportunity for people who want steady work with a reliable company. **Banner Privilege open.** **WANTED TO BUY** **FOR CASH,** Tom Banners, Air Calliope. No junk. **FOR SALE—Great Dane Pups,** nine weeks old. Useful Tom People write. All must report Sioux City not later than Oct. 6. State all in first. Address **WM. (VETO) VALENTINE, Manager, Chicago House, Sioux City, Iowa.**

## AT LIBERTY---WIGHT BROS.

**JIM—**Heavies or General Business. Union Stage Carpenter. 5 ft., 9 in.; 150 lbs.; age, 38.  
**HILLIARD—**Comedy or General Business, Director. 5 ft., 8 in.; 145 lbs. We have trunk of scripts and do Single and Double Specialties. Equity. Experienced and reliable. Invite offers from well-known managers only. Joint.  
**PETE WIGHT—**Comedian or Juvenile. Specialties. Young and peppy. Equity. All essentials. Single or with above.  
**WIGHT BROS.,** care Marshall Players, Preston, Iowa.

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played that section. The tent, which is a fairly good-sized one, was packed for the evening performance.

This editor acknowledges with thanks the receipt of a New Year's greeting card from Mr. and Mrs. Jack Stern of New York. Mr. Stern is owner and manager of the Yiddish Players, now playing the New England resorts, we believe.

Dickey & Terry are considering several offers made for the purchase of Terry's big two-car "Uncle Tom's Cabin" Company, which is now playing thru Iowa. It is stated that mercantile business interests will occupy their time after the disposal.

"Happy" Jack Vinson has taken over the entire management of Melville's Comedians. Vinson is a brother-in-law of Bert Melville, former owner of this attraction. "Happy" is making various improvements in the show. He has the advantage of long years of tent-show experience.

J. Doug. Morgan's company played Miami, Ok., the week of September 10, its first visit there in several years, altho he formerly visited Miami every year and many people greatly enjoyed the entertainment and watched for return engagements. Miami patrons are said to have attended the big tent theater in large numbers again this season.

The press of Chatfield, Minn., was very loud in its praise of the Obrecht Sisters' Stock Company, which played the Opera House there for a four days' engagement recently. "Our Little Wife", Avery Hopwood's farce comedy; "Fair and Warmer", "Up in Mabel's Room", "The Daughter of Mother Machree" and "Adam and Eva" is the company's repertoire this year.

The Maude Henderson Stock Company was to have closed in Belt, Mont., September 15, but Harry (Doc) Heller, agent, booked a week of two-night stands into winter quarters in Harlem, Mont., where the outfit has been stored. "Doc" and a partner contemplating a care-free trip to the Southwest in a diver, doing tack-card advertising to help defray expenses.

C. M. Cunningham and wife (Cunningham and Price) on their way to Detroit, Mich., last week, stopped over in Cincinnati for a few hours and made a call at The Billboard headquarters. They will have charge of the concessions and amusements at the International Auto Workers' Indoor Bazaar to be held in the Auto City in November. Many of the oldtimers in repertoire will remember Cunningham and Price, who were former members of the Wilbur Stock Company, the LeMar Musical Comedy Company, the Harley Williams Show and others. They left the tented field two years ago and since then have been with

various outdoor amusement enterprises. The past season Mr. Cunningham acted in an executive capacity with the Jones Greater Shows.

Little Violet Bryant celebrated her fourteenth birthday anniversary September 5 by giving a party on board the Bryant Show-bout. She received a diamond ring from her grandmother, Violet Bryant, and a set of furs from her mother. Uncle Billy and Sam Bryant, her grandfather, also remembered her with presents. Little Violet is one of the most popular and talented juvenile entertainers, and her singing and dancing specialties stand out each year as one of the features of the program on Billy's floating theater.

L. D. Race, pianist, closed with Ernest Latimore's "Mutt and Jeff" Company in Lafayette, Tenn., September 8, and the following day was a caller at The Billboard office in Cincinnati. Race complained about the high cost of living in the South and the lack of so-called Southern hospitality and said he preferred to troupe north of the Mason-Dixon line. He was frank in stating that he disliked Cincinnati and would make a hasty exit for either St. Louis or Kansas City. He must have carried out his plans, for he has not been seen or heard of since.

## BEACH-JONES POPULAR IN JANESVILLE, WIS.

Alison Bede, writing from Janesville, Wis., under date of September 10, says:  
"The Beach-Jones Stock Company gave Janesville a week of real entertainment at the opening of the Myers Theater, which has been closed since May. Eloda Stitzer, charming and magnetic little actress that she is, supported by a very able cast, pleased a capacity audience every night with as fine a repertoire of bills as any stock company ever carried. The work of the entire cast in the feature bill, 'The Bird of Paradise', is worthy of mention. The company has played this city four years and with each performance gains in popularity and esteem. This is due to the fact that it carries only high-class plays with a high-class cast and gives only the most clean and wholesome entertainment, yet lacking none of the pep and fun the public of today demands. Janesville always looks forward to its coming and regrets its departure."

## GINNIVAN SHOW CLOSES

The Ginnivan Dramatic Company, under the management of Frank and Grace Ginnivan, closed September 16 after a very pleasant and the most profitable summer season in the show's history. The closing week was in Defiance, O. The tent outfit will be stored at the Ginnivan headquarters, Ashley, Ind. The winter plans of the members of the company are not given in a report to The Billboard.

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# AMERICAN CONCERT FIELD

## AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

### UNUSUAL NUMBER

#### Of Noted Artists To Be Heard Early in New York Concert Season

According to announcements made thus far, New York audiences will have opportunity to hear many celebrated artists earlier in the season than has been the custom in previous years. Tito Schipa, tenor, will be the first to give a recital in Carnegie Hall, when he presents a program on October 1, and the first to be heard in Aeolian will be the Verbrugghen Quartet, which will give a concert on the evening of October 2. Efreim Zimbalist will give an afternoon recital in Carnegie Hall October 7, while at the Manhattan Opera House, on that same date, Feodor Chaliapin will be presented in a concert.

Other concerts and recitals, to be given during the first week in October will serve to present the Verbrugghen Quartet in two more programs. Lionel Tertis, viola; Ruth Wilson, violin; Henry Clifton, violin; Hans Barth, pianist, and Sousa and 250 bandmen on that same evening will give a program at Madison Square Garden.

From October 8 to 14 New York audiences will have opportunity to hear the following artists and organizations: New York String Quartet, Vladimir DePachmann, the London String Quartet, Mme. Schumann-Heink, John Charles Thomas, Amelita Galli-Curci, Anton Bilotti, and the first concert of the State Symphony Orchestra, Josef Stransky, conductor. The Friends of Music will inaugurate their season with a concert at Carnegie Hall the evening of October 15, and on that same date in Aeolian Hall Hugo Kortschnak, violinist, will be heard in a recital.

Other artists to give recitals between the dates of October 18 and 21 are Fred Patton, Edmund Burke, Rudolph Ganz, Willey Burmeister, Arthur Rubinstein and Isa Kremer. Between the 21st and the last of October there will be recitals and concerts in such number as to make one wonder how it will be possible to make a selection which will enable a music lover to hear the many noted artists who are to appear. Katharine Goodson, who has not been heard in New York for several years, will present a program of piano music at Aeolian Hall the afternoon of October 23, and on that same date, in the evening, the Letz Quartet will give its first concert of the season. The Philharmonic Orchestra opens its Carnegie Hall series the evening of October 25, and on that same night, in the Town Hall, a program will be given by the Ukrainian Chorus, which made such a phenomenal success last year. Ossip Gabrilowitch will, on the afternoon of October 27, present a program of piano music in Aeolian Hall, and others to be heard include Sophie Braslau, Renato Zanelli, Paul Koschanski, violinist; Daisy Jean, cellist; Mrs. Charles Cahler, contralto; a joint recital by Nevada vander Veer and Reed Miller; Frances Moore, pianist, and the first concert of the season in the series to be given by the Beethoven Association.

This does not, by any means, cover all of the concerts, as many of the managers as well as the artists have not as yet returned from vacations, and until they do a complete list is not available; but, suffice it to say, the 1923-'24 season indications are that there will be more concerts than ever before and in the estimation of many the season will be a very good one.

### McCORMACK CONCERTS

#### In New York City Will Be Given at the Century Theater

Announcement has just been made that all of the concerts to be given during the coming season in New York City by John McCormack will take place in the Century Theater. The first concert of the season is scheduled for Sunday evening, September 30, and the other dates will be announced later. It is said that many of the artists, who in preceding seasons gave their concerts at the Hippodrome, will this year be presented in the Century Theater.

### ELMAN GIVES CONCERT

For Japanese Relief Fund

Mischa Elman, in appreciation of the excellent reception accorded him during his tour of Japan, gave a special concert in the Belasco Theater, New York City, the evening of September 15. The concert was given under the auspices of the Red Cross.

### CHARLES D. ISAACSON

To Present His Version of "Rigoletto" in Vaudeville Houses

Charles D. Isaacson, well known thru his work in the interest of music in New York City, under the auspices of The New York Globe and The Evening Mail, is to present his

### UNPRECEDENTED DEMAND

For Subscription Tickets for Concerts of the New York Symphony Society

According to Lawrence Fitzgerald, who is in charge of the subscription books of the Symphony Society of New York, the demand for subscriptions for the coming season of symphony concerts is unprecedented. Practically all of the last season ticket holders have obtained their tickets for the concerts to be given this season in the series arranged for Sunday afternoon and the pairs of concerts for Thursday afternoons and Friday evenings in Carnegie Hall. Interest in these concerts is above the average among the new subscribers, but the subscriptions for the Friday evening concerts are far in excess of any preceding year. Mr. Fitzgerald expresses the opinion that the increased advance sale for all concerts is perhaps due to the unusually brilliant list of soloists headed by Paderewski and to the Beethoven Cycle which Mr. Damrosch will present in the Carnegie Hall series.

The subscriptions for the children's Saturday morning concerts, which this season will be presented in Carnegie Hall in order to accommodate a long waiting list which could not be accommodated when Mr. Damrosch gave these concerts in Aeolian Hall, are almost entirely sold out. It is interesting to note that eight hundred tickets for these concerts have been subscribed for out of a special fund contributed by the directors of the Symphony Society, and these tickets will be distributed free to public school children. The series of young people's Saturday afternoon concerts in Carnegie Hall is almost fully subscribed for and the tickets are being taken up as rapidly as subscribers return to New York.

### ELABORATE PAGEANT

To Mark Reading's Celebration of 175th Anniversary

In celebration of the 175th anniversary of the founding of the city, Reading, Pa., will present an elaborate historical and industrial pageant during the first week of October. The pageant will be staged at the Reading fair grounds and will illustrate the history of the city and the county from the time of the early settlers until the present day. There will be more than 2,000 people participating and, in addition, there will be a chorus of 300 voices and a band of forty pieces. To make positive that all floats, costumes, scenery, etc., shall be of the best the committee placed all of the details for these arrangements in the hands of Messrs. Millard and Merrifield, of New York City, and they are promising many interesting floats and beautiful and historically correct scenery. The pageant, which is to be known as the "Pageant of Reading", will begin with scenes laid in the villages of the Indians who occupied the district which now comprises the city itself, and following this there will be eight episodes depicting the Coming of the Pioneers, French and Indian War, America Becomes a Nation, Period of Political Development, Defense of the Nation, Our New Americans and the World War. The concluding scene will be a masque, entitled "Paths of Peace".

Thruout the pageant will be a dramatization of events of most interest to the people of the city of Reading and of Berks County, and the groups will be composed of local talent. No steps are being left undone which would make the anniversary celebration the most memorable in the history of the city.

Appreciating that musicians perhaps more than the members of any other profession are fond of getting together in order to compare notes and discuss musical matters of common interest, the management of the Great Northern Hotel, of West Fifty-seventh street, New York City, which is a favorite meeting place for musicians, is making elaborate plans for the coming season. The rooms which were formerly occupied by the cafe and grill have been entirely renovated and redecorated and are to be available for meetings of musical clubs and for entertainments. The convenience with which Carnegie Hall and the numerous musical studios in the neighborhood may be reached from the Great Northern has made it a rallying point for a large number of musicians and their associates.



Fortune Gallo will this season present several American artists in leading roles with the San Carlo Opera Company. Heading the list are those whose pictures we reproduce herewith: Top, left to right—Josephine Lucchese, coloratura soprano, who is entering upon her third season with the Gallo organization; Anna Fitzg, well known thruout American music circles. Bottom, left to right—Alice Gentile, soprano, formerly of the Metropolitan, and Anna Roselle, another singer of the Metropolitan forces.

### ROLAND HAYES

Only Tenor To Appear as Soloist This Season With Boston Symphony Orchestra

On the early announcement of the season's plans for the Boston Symphony Orchestra, Roland Hayes, noted Negro singer, is the only tenor soloist to appear with the organization during the coming year. Mr. Hayes has met with phenomenal success in Europe, where he appeared as soloist with the most prominent symphony orchestras, and also in recitals, and won unstinted praise from the highest critics on the continent. He will appear as soloist with the Boston Symphony in Boston, and also in New York City, and later in the season will start upon a concert tour of the principal cities of America.

In all probability Ernest Hutcheson, pianist, will give another historical piano series this season. His first recital will be given in Utica, N. Y.

version of Verdi's opera, "Rigoletto", over the Keith Vaudeville Circuit. Mr. Isaacson has just concluded a tour over the Redpath Chautauqua Circuit, in which he presented his version of "Faust" with much success.

His vaudeville tour opened with the engagement at the Riverside Theater, New York City, the week of September 10, and Mr. Isaacson was assisted by Pietro Soldano, baritone; Marguerite White, soprano; Alphonso Romero, tenor, and Grace Divine, mezzo-soprano. The story of the opera is narrated very well by Mr. Isaacson and as more experience in the vaudeville houses is obtained many of the rough places noticeable in the early performances will doubtless be eliminated. Alphonso Romero, as the Duke, both acted and sang the part very acceptably, but Miss White, as Gilda, lacks the vocal ability to enable her to present the role satisfactorily. The well-known quartet of the opera was very well presented and on the whole the act should prove a good drawing card. Mr. Isaacson and his assistants were compelled to take numerous, genuine curtain calls.



**SAN CARLO COMPANY STARTS**

**New Musical Season in New York City**

Fortune Gallo, with his San Carlo Opera Company, ushered in the concert season in New York City with the opening performance at the Century Theater the evening of September 17. The opera chosen for the first production of the season was the ever-popular "Aida", for which the cast included Anna Rossini, Stella DeMette, Manuel Salazar, Mario Rossini (debut), Pietro di Biasi, Natale Cervi, Clara Lang (debut) and Francesco Curci, with incidental dances by the Pavley Oukrainsky Ballet. For this opera Carlo Perali served as conductor.

Others operas for the first week include "Rigoletto", which marked the debut with the San Carlo organization of Chiappini and Charles Galagher. On Wednesday evening "Tosca", with Anna Fittzu, Tommasini, Valle, di Biasi, Cervi and Curci, and the opera will be followed by the Pavley-Oukrainsky Ballet in a special divertissement, "A Dance Poem", with music from Schubert's "Unfinished Symphony". "La Traviata" will be presented on Thursday evening with a cast including Escobar, Lang, Chiappini, Bastola and Curci, and on Friday evening "Carmen" will be given, with Alice Gentle in the title role. For the matinee performance Mr. Gallo has chosen "Mme. Butterfly", with Tamaki-Miura in the name part, and others in the cast will be Paggi, Morosini, Chiappini, Valle, Curci, Cervi and Galagher, and for the closing performance of the first week "Il Trovatore" will be presented, with Marie Rappold making her first performance of this season.

As the result of the unusually successful season last year enjoyed by the San Carlo Company the New York engagement this year will be extended one week longer than heretofore, making five weeks in all, which is conclusive evidence of the prestige of Mr. Gallo's organization in the metropolis.

**"DON PASQUALE"**

**To Be Produced by William Wade Hinshaw**

Donizetti's opera, "Don Pasquale", will be added to the repertoire of the road companies managed by William Wade Hinshaw during the coming season. One company will again tour the country in Mozart's "Impresario", while the other will alternate "Cosi Fan Tutte" with the newly added work "Don Pasquale".

In accordance with his well-known policy of presenting opera in English, Mr. Hinshaw has had an English libretto written by H. O. "Don Pasquale" will be: Don Pasquale, have been translated and the dialog rewritten in a manner designed to eliminate the faults that so frequently make a translated libretto sound stilted and artificial. The two companies under Mr. Hinshaw's direction will begin their tour on October 22 and will sing the entire season on a route which extends from coast to coast. The cast for the opera "Don Pasquale" will be: "Don Pasquale", Pierre Remington; Dr. Malatesta, Leo de Hierapolis; Norina, Irene Williams; Ernesto, Judson House; Major Domo, Ellen Rumsey.

**COMMUNITY MUSICAL ACTIVITIES**

Under the management of Bay City Community Service, there has been given during the past summer a series of playground concerts in Bay City, Mich. These concerts were played by three local bands, namely Industrial Works, under the leadership of James Bennett; Immanuel Band, under the leadership of H. Grabner, and the Thirty-Third Regiment Band, under the leadership of Charles Hartig. Each one of the seven playgrounds in the city was included in the series and the attendance for the season reached a total of 23,200. Community Service has lost no time in making plans for the winter season and concerts will be given by the Community Service Quartet, which is composed of Mrs. Charles Tingle, soprano; Louise Heinekamp, contralto; Arnold J. Copeland, bass; Charles G. Tingle, tenor,

with Harold DeRemer, pianist and accompanist. It is likely the quartet will appear in a series of concerts throught the State of Michigan during the winter.

Did you read in our last week's issue of the splendid work being accomplished by the Elmira (N. Y.) Community Service with its Open-Air Traveling Theater? Madeline Dawes, who contributed this article in the Little Theater Article Contest, which is being conducted by The Billboard, explains how the Traveling Theater was made possible in Elmira and also tells of the many purposes for which it may be used to provide interesting entertainment for the community. These same plans could be followed to advantage by many other community organizations, and if you have not read the article the editor recommends that you give it your attention.

Community Service of Oxnard, Calif., is planning to hold an Elsteddfod, which will include music, art and drama competitions. These competitions will not be confined to residents of the city, but are open to the entire county, and will cover bands, orchestras, male quartets as well as ladies' quartets, vocal solos, one-act plays and dramatic readings, and in the field of art they will cover the various branches of art, such as fine arts, decorative, photographic, commercial and fabrics. Community Service has appointed twenty committees working on the preparations of the various programs, and also has a strong executive committee with sufficient financial backing to make the event a success. Judges in the various contests will include men and women of authority in the several branches. The motive for the Elsteddfod is to provide competitions that will be different and will also serve as a motive for organizations and individuals to perfect themselves in music, art and drama. In addition to this event plans are being made to produce in the near future a light comic opera, with the object in view of interesting the younger people of the community.

A novel evening's program was recently presented under the auspices of Community Service at Dothan, Ala. The event was announced as a "Pioneer's Reminiscent Party" and the principal feature of the program was the presentation by a quartet of a great many old melodies under the title of "The Tunes Dad Whistled". The program was opened with greetings by the mayor and then followed music by musicians of the olden days, who were presented under the title of "Fiddlers". Then came a demonstration of "The Village Vamp of 1885 and the Flapper of 1923", and the program closed with the singing of "Auld Lang Syne".

**CONCERT AND OPERA NOTES**

Arthur Rubinstein, pianist, has left New York for Mexico City, where he will give recitals preceding his tour of the Pacific Coast.

On September 30 Sigrid Onegin will start her second American concert tour at Brockton, Mass.

The concert-rehearsals of the People's Chorus of New York are taking place every Monday and Thursday evenings at the High School of Commerce, 153 West 65th street, and Director L. Camilleri extends a cordial invitation to all men and women to join the advanced class Monday evening or the Thursday evening class to learn to read and sing.

The Northwestern division of the American Union of Swedish Singers will hold its annual Saengerfest in Duluth September 22, 23 and 24. There will be two concerts by a chorus of 400 voices. The eighteen singing societies, of which the division is composed, will each be heard at the concerts in addition to the union chorus and assisting artists.

The Grand Opera Society of New York City announces prize memberships will be given for the following voices: Soprano, contralto, tenor, baritone and bass. The memberships will include exemption from all dues and charges in the Grand Opera Society, tuition in the musical and dramatic elements of the roles suited to the particular voice of the winner, knowledge of the other roles of the operas in the society's repertoire and an opportunity for public appearance. All contestants will be judged on the quality of voice, musicianship, dramatic ability and general appearance, and the competition will be held in New York City about October 15 at a theater to be announced later. The judges will be Zilpha Barnes Wood,

founder and director of the society; Leonard Liebling, Menna Zucca, S. L. Rothafel and Fortune Gallo. Applications should be addressed to Augustus Post, secretary the Grand Opera Society of New York, 939 Eighth avenue, New York City.

**MOTION PICTURE MUSIC NOTES**

To accompany Elinor Glyn's original screen story, "Six Days", being shown this week at the New York Capitol Theater, S. L. Rothafel is presenting a distinctive musical program. The numbers are grouped in a unit called "Capitol Divertissements", the principal one being "American Polonaise", by Wallingford Riegger, played by the orchestra, under direction of Erno Rapee. This is the first playing of this work in a theater and was one of the five compositions selected for performance by the Stadium Score Committee in the American composers' competition, and was rendered for the first time last July at the Stadium, with Willem van Hoogstraten conducting. Another interesting feature on the program is the introduction for the first time to audiences in this country of Tina deCaballere, soprano, of Chile. A third number which is meeting with much favor this week is "Campus Memories", a compilation of old college songs sung by Capitol artists.

Managing Director Plunkett, of the Strand Theater, New York, is presenting for the current week an excellent program of musical numbers. Dr. Carlos DeMandil, formerly conductor of the Paris Symphony Orchestra, is guest conductor this week. Musical Director Carl Edouarde relinquishing his post in honor of the visitor. For the overture Dr. DeMandil is using Liszt's Sixth Hungarian Rhapsody, and for the Mark Strand Ballet Corps Mr. Plunkett arranged and is presenting a unique piece, called "A Delft Picture", in which Milles, Chabelska and Klementowicz and M. Bourman participate, with Eldora Stanford, soprano, supplying the vocal accompaniment.

Martin Brefel, tenor, appeared as soloist on a recent program given at the Chicago Theater, Chicago.

For the week of September 9 the musical program presented at the Eastman Theater, Rochester, N. Y., contained a number of unusually interesting features, the overture being Beethoven's "Egmont", played by the orchestra and directed by Conductors Shavitch and Wagner. Philip Gordon, pianist, accompanied by the orchestra, played the last movement of Saint-Saens' G Minor Concerto and a Liszt number.

Leonardo deLorenzo, eminent fustist, teacher and composer, who has been engaged for the Rochester Philharmonic Orchestra, will also play in the Eastman Theater Orchestra as first fustist, and is soloist for the coming week, playing one of his own compositions, "Valse de Concert".

For the current week at the Sheridan Theater, Greenwich Village, New York, Director Emery, by way of celebrating the second anniversary, is including on the musical program the first half of the week Jascha Gurewicz and Marguerite Agniel, and for the second half the Witmark Jazzmania Singers and special numbers by the orchestra, directed by J. Walter Davidson.

The third season of Sunday noon popular concerts was inaugurated September 9 at the Chicago Theater, Chicago, by Nathaniel Finston, conductor, when he and his players gave a program of popular, classic and popular-classic melodies. Alternating each Sunday with these programs Jesse Crawford will give his organ recitals beginning at 11:45 a.m.

Mario Palmero, a tenor new to audiences of the New York Rivoli, is making his debut at that house this week with a song from Leoncavallo's "Zaza", and Jacques Pintel, pianist, is playing a Chopin number. The orchestra is under the direction of Irvin Talbot and Emanuel Baer for the week.

Besides the overture by the orchestra at the Riatio Theater, New York City, this week, the music program contains a Riesenfeld Classical Jazz, a novelty in a four-cello selection, a special arrangement of "Love Sends a Little Gift of Roses", Charles Hart, a tenor, who sang last week at the Rivoli, is soloist at the Riatio this week.

On the musical program at the Capitol Theater, of St. Paul, Minn., Oscar F. Baum is

conducting the orchestra in Wagner's "Aida" of the Valkyries" as the opening number, and there is also an artistic number, a Ned Wayburn production, "The Birth of Venus". Leonard M. Leigh is playing an organ recessional and Arthur Koerner is using at his noon-day organ recital Grieg's "Triumphal March".

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Cost at Least \$125,000  
Apiece

New York, Sept. 15.—It is estimated on Broadway that at least half a million dollars will be spent on four big revues which will be seen here within the next month. Each of these shows—"Greenwich Village Follies", "Ziegfeld Follies", "Music Box Revue" and "Nifties of 1923"—will cost at least \$125,000. The "Greenwich Village Follies" has been made into a more spectacular show than ever for its engagement at the Winter Garden, and "The Music Box Revue" is said to have one scene which cost nearly \$40,000.

This latter scene came near being a total loss, as it deals with a Japanese subject and it was considered that any reference to Japan, in view of the recent disaster there, would be untimely. At the last moment Irving Berlin got a new idea for the number and the set was salvaged.

"Nifties of 1923" is a very big show, according to reports from the road. It also seems to be a highly satisfactory entertainment, having broken all box-office records in Buffalo last week. It will easily cost more than \$125,000.

There is no knowing what the new "Ziegfeld Follies" will cost. As a matter of fact, the producer himself is not yet certain just what will be in the show. Some names have been announced for the cast, including Fannie Brice, Anna Pavlova, Joseph Cawthorn, Hap Ward and The Moscons, but the balance have yet to be chosen. This show will make its bow to Broadway during the week of October 8.

To get back their production costs these shows will have to play to very big business, but as all, with the exception of "Nifties of 1923", have records of big success in former years, the producers figure that they are not taking such a chance as appears from surface examination of the facts.

### LEWIS JOINS "PASSING SHOW"

New York, Sept. 14.—With the closing of the "Ted Lewis Frolic" in Philadelphia the Shuberts have engaged Lewis to appear in "The Passing Show of 1923", which closes at the Winter Garden tonight and begins a road tour Monday. He will join the show at Springfield, Mass., the first stand.

The closing of the "Ted Lewis Frolic" in Philadelphia came as a result of poor attendance following the revoking of the license of the Shubert Theater in that city by Mayor Moore on the ground of indecency.

Last Tuesday a court hearing on a stay of proceedings, which had been granted the Shuberts and which held up the closing of the house until the court rendered its decision, was held. Judge McCullen, who presided at the hearing, rebuked the Mayor for taking the action he did without giving both sides a chance to be heard. At the same time the Judge complimented the Mayor for his zeal in protecting the city from suggestive shows, but warned him to stick to legal methods in the future. The Mayor then issued orders to the police to attend all first-night performances in Philadelphia and watch for unclean performances. Meanwhile the Shubert Theater license has been restored.

The "Ted Lewis Frolic" was closed with a one week's notice rightfully coming to the company. They agreed to waive this on Ted Lewis announcing that he would personally pay them their current week's salary instead of their having to look for it to the corporation which produced the show. It is said that Lewis is considerably out of pocket because of his venture into the producing field.

### NO. 2 "SALLY, IRENE AND MARY"

New York, Sept. 14.—A second company of "Sally, Irene and Mary" has been organized and will leave New York shortly for a trans-continental tour under direction of the Shuberts. The tour will extend to the Pacific Coast, where indefinite engagements will be played next May and June in Los Angeles and San Francisco.

### ELTINGE'S NEW REVUE

New York, Sept. 14.—Julian Eltinge is preparing to present his new show, "The Black and White Revue", in Los Angeles September 24 at the Philharmonic Auditorium. With Eltinge will appear Tom Brown and his five saxophone playing brothers and Lew Dockstader. Jacques Pierre is arranging to bring the revue into New York later in the season.

### "VANITIES" TO HELP FUND

New York, Sept. 15.—Earl Carroll, in joining forces with the American Red Cross, has arranged to give a benefit performance of "Vanities of 1923" at his theater next Friday afternoon, the entire proceeds of which will be turned over to the Japanese Relief Fund. A committee for the occasion has been organized, with Mrs. August Belmont appointed as chairman.

### INCE TRIES MUSICAL COMEDY

New York, Sept. 14.—Thomas H. Ince, to prove that his ability is not confined to the making of motion pictures, is staging a new musical comedy, the libretto of which he is reputed to have written. While the name of the production is as yet unknown, the cast thus far includes Ina Hayward, Robert Gore, Harry Bannister, Gilberta Faust, Sally Keith and Rebekah Caudle.

### CONQUEROR PLAYERS REHEARSE

New York, Sept. 14.—"The Frolickers of 1924", a musical comedy-revue, arranged in twelve scenes and calling for a cast of seventy people, will be presented shortly by the Conqueror Players at the Academy of Music in Brooklyn. The organization's Brooklyn office at 119 Powell street has issued a call for rehearsals.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Sept. 15.

### IN NEW YORK

Adrienne.....	Geo. M. Cohan.....	May 26.....	128
Artists and Models.....	Shubert.....	Aug. 21.....	32
Chauve-Souris.....	Jolson's.....	Sept. 3.....	16
Greenwich Village Follies.....	Winter Garden.....	Sept. 10.....	167
Helen of Troy, New York.....	Selwyn.....	June 19.....	103
Little Jessie James.....	Longacre.....	Aug. 13.....	37
Music Box Revue.....	Music Box.....	Sept. 10.....	—
Passing Show of 1923, The.....	Winter Garden.....	June 14.....	118
Poppy.....	Madge Kennedy.....	Nov. 10.....	16
Sally.....	Miller-Errol.....	Sept. 3.....	17
Scandals, George White's.....	New Amsterdam.....	Sept. 17.....	—
Vanities of 1923, The.....	Globe.....	June 18.....	104
Wildflower.....	Earl Carroll.....	July 3.....	83
Ziegfeld Follies.....	Casino.....	Feb. 7.....	354
	New Amsterdam.....	June 5.....	341

\*Closed September 15.

†To open during week of September 17.

### IN CHICAGO

Clinging Vine, The.....	Peggy Wood.....	Illinois.....	Sept. 9.....	9
Dancing Holyhood, The.....		Apollo.....	Sept. 2.....	17
Gingham Girl.....		Garrick.....	Sept. 2.....	17
Up She Goes.....		Studebaker.....	Aug. 19.....	17

### IN BOSTON

I'll Say She Is.....	Four Marx Bros.....	Shubert.....	Sept. 3.....	17
Rise of Rosie O'Reilly.....		Tremont.....	May 21.....	138
Runnin' Wild.....	Miller & Lyles.....	Selwyn.....	Sept. 3.....	17
Sally, Irene and Mary.....	Eddie Dowling.....	Wilbur.....	Aug. 6.....	49
Take a Chance.....		Hollis Street.....	Sept. 3.....	17

\*Closed September 15.

### ENGLISH TROUPE ARRIVES

New York, Sept. 14.—With the recent arrival from England of four members of the original cast of "The Nine O'Clock Revue" Arthur Hammerstein will begin rehearsals on his production, which will open at the Century Roof October 4. The revue will consist of twenty scenes, each of two minutes' duration, and will be made up entirely of English actors and actresses already here, in addition to Morris Harvey, Cicely and Dorothy Devenham and Frank Hector, who have journeyed from London by arrangement with the Hammerstein management.

Rose Yolande will appear as feature dancer in Ziegfeld's "Follies" at the New Amsterdam Theater, New York, at the conclusion of Marilyn Miller and Leon Errol's co-starring engagement in "Sally" at that theater.

### FANNY BRICE IN "FOLLIES"

New York, Sept. 14.—Fanny Brice will not be presented in "Laughing Lena", the musical comedy by Ring Lardner, Gene Buck and Rudolph Friml, until she has opened with the new "Follies" in October. When she has terminated her engagement in this revue Miss Brice will be starred in Ziegfeld's three-authored production.

### "ROSIE O'REILLY" FOR CHICAGO

New York, Sept. 14.—The present booking plans of "The Rise of Rosie O'Reilly" give Chicago as the next opening date of George M. Cohan's musical production, which comes to a close in Boston September 22 after an engagement of eighteen weeks at the Tremont Theater. Later the show will be brought to New York.

## MUSICAL COMEDY NOTES

Nancy Carroll has succeeded Helen Shipman in the leading feminine role of "The Passing Show of 1923".

Albert J. Bertin is welding the baton at the Earl Carroll Theater, New York. Prior to conducting for "Vanities of 1923" he was musical director for "Lady Butterflies".

Polly Lutz, of Earl Carroll's "Vanities of 1923", was awarded a silver loving cup in the recent national beauty contest at Atlantic City.

Alexander Oumansky, formerly balletmaster of the Capitol Theater, New York, has been engaged to arrange the ballet effects of the new "Music Box Revue", which is to open shortly.

Comes the announcement that the musical production especially written for Eddie Foy and his family by Willard Mack and Joan Schwartz will not be ready for presentation until midwinter.

M. Francis Weldon has been engaged to stage the dances and musical numbers of "The Courtesan". Weldon is credited with staging the dances of "Artists and Models" at the Shubert Theater, New York.

The cast of "The Courtesan" has been completed and rehearsals will begin this week. Alys Delysia, who recently arrived in this country, will play the star role in this Shubert musical comedy.

The Lyric Quartet of "Adrienne", now current at the George M. Cohan Theater, New York, is preparing a matinee musicale to be held at that house. The program will include a group of new songs and Hindu melodies.

Nancy Gibbs, of "Artists and Models", will succeed Eleanor Painter in the prima-donna role in "The Lady in Ermine", now appearing on the road. Walter Woods will leave the cast of "The Passing Show of 1923" to play the male lead opposite Miss Gibbs.

The Selwyns will present Irene Castle and her "Fashion Show" this week at Hartford, Conn., to be followed by a tour which includes Rutland, Vt., and Montreal, Can. Miss Castle will be assisted in the production by William Reardon and Duke Yellman's orchestra.

Joe Laurie, appearing with "The Gingham Girl" in Chicago, is making his first appearance in musical comedy. In being recruited from the vaudeville stage, Laurie is playing the role created by Eddie Buzzell last season at the Earl Carroll Theater, New York.

Georgia O'Ramey, who recently arrived from a vacation in Europe, has been engaged by H. H. Frazer for the musical version of "My Lady Friends", in which she will essay the leading comedy role. Miss O'Ramey appeared in New York last in "Jack and Jill".

Leslie Burnett, who left the stage two years ago for a career in motion pictures, has recently returned to New York. Miss Burnett was seen in "The Midnight Frolic", then playing atop the New Amsterdam Theater. She will probably reappear under Ziegfeld's management.

A London cable states that the Astaires, Fred and Adele, were summoned to the royal box at the Shaftesbury Theater, where they are appearing in "Stop Flirting", and personally complimented on their performance by the Prince of Wales, the Duke and Duchess of York and Lord and Lady Mountbatten.

New London is now firmly established on the theatrical map as the jumping-off place for musical productions destined for a tour of the road. The second company of "The Gingham Girl", the first musical comedy to open the Lyceum Theater there, will be followed by a second outfit of "Wildflower" and "The Clinging Vine". The house has a seating capacity of 400 on the lower floor.

George M. Cohan has left New York for Philadelphia to supervise the opening of the original company of "Little Nelly Kelly" at the Forrest Theater, in which Charles King and Elizabeth Hines are heading the cast. A special company of this musical comedy will take possession of the Montauk Theater, Brooklyn, September 24. For the last two seasons the Montauk was the home of dramatic attractions.

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# TABLOIDS

(Communications to our Cincinnati Office)

MARIE AND GILBERT VAN ALST have joined Fred Norman's "High Speed" Company, which is playing the Sun Circuit, as chorister and general business man. Mr. Van Alst will also sing in the quartet.

BILLY ALLEN and his big musical comedy company opened September 9 at the Miles Royal, Akron, O., for an indefinite engagement. It is the first time in several years that the Allen Company has played Akron.

R. H. RINGER, a former tabloid producer, has opened a booking office in the Gaiety Theater Building, New York City. He will book tabloid shows and vaudeville acts. Bigger and better success at all times, B. H.

C. C. VOGEL has closed his picture and vaudeville show. He writes from Miami, Fla.: "Since arriving here we have had several fishing excursions and enjoy salt water baths twice a day." Charles West, a brother of Harry West, the popular retound comedian of Cincinnati, was Vogel's partner. The season under canvas was very successful, Vogel says.

STEED & FRANK'S "Passing Parade" opened at Heuck's Theater, Cincinnati, for the winter rotary stock season in the Queen City. Billy Steed, principal comedian; Elsie Frank, soubrette; Curly Stewart, Neomi and Kathleen Wiggins and Katherine Johnson, chorus, well known and popular among Cincinnati audiences, are members of the company. Names of the other principals were not known at the time of going to press. Carl Frank is musical director and one of the organizers. George Talbot, manager of Heuck's Theater, is said to have an interest in the company.

FRED HURLEY reports a very successful summer engagement for one of his musical revues at Luna Park, Cleveland, which closed the season September 10. Hurley has closed a deal to place one of his shows in the park again next season, opening the first week in May. The well-known owner and producer of miniature musical comedies has opened a couple of shows in Cleveland which will go on the road from there playing the Sun Circuit. Mr. Hurley will return to Urbana O., shortly to rehearse several other shows. He is bidding for two parks for next summer, where he can keep most of his people working the year round.

ROSS LEWIS' "Radio Girls" opened September 10 at the Orpheum Theater, Marion, O., for a tour of the Sun Time. Johnnie Gilmore, producer and principal comedian, and Pauline Grimes are co-featured. Others in the company are Martin and Mildred Sands, Ross Lewis, straight and piano accordion specialty; Jack Ross, second comic; a musical act and eight girls in line. Sue Ross is pianist. The opening bill is "Passing Inspection" for the first half of the week and "Two Sailors" for the last half.

GUS FLAIG, for many years with Hal Hoyt's attractions as producer, is producer for S. W. Manheim's "Laffin' Thru", which opened at the Empress Theater, Milwaukee, Wis., the week of August 27. The show was pronounced by Manager Hank Goldenberg as "the best that ever played his house." The show is in fifteen scenes. The principals are Chas. Country, featured comedian; Jeanette Buckley, comedienne; Leona Fox, prima donna; Opal Taylor, soubrette; Paul Ryan, straight; Lake Kellum, eccentric comedian; Tom Wiggins, business manager; Gus Flaig, characters; Hazel Hanson, dancer; Louise LaRue is staging the numbers; Chas. Worrell, pianist, and sixteen girls in line. The crew includes: Mike "Single" Gallagher, carpenter; Bob Lynch, electrician; T. McCarthy, props. Nearly all the members of the company are widely known in tabloid.

TIM RYAN, now with H. R. Seeman's "Oh You Wild Cat" Company (Overseas Revue), was duly elected and initiated in the B. P. O. E. recently thru the courtesy of the Trinidad (Col.) Lodge for the La Marr (Col.) Lodge. James Spencer, who has been a visiting member of the "Wild Cat" Company, arranged for Mr. Ryan's initiation with the Trinidad Lodge, which held a special meeting after the matinee on September 5. The chairs were filled with mostly business men of the city who met Mr. Ryan when the company played there at the West Theater early in July. The company finished its second week of a return engagement at the West Theater Saturday night, September 8, and started East. Mr. Spencer left the company at Wichita, Kan., to assume his duties as stage manager and characters with the North Bros.' Stock Company at the Princess Theater. Mr. Ryan says that he can now appreciate the story, related so well by Geo. Hall, about the fellow who tried to give an Elk the rush act. Spencer and Ryan have worked together for a long time. Previous to Spencer going to Wichita for North Brothers their last joint engagement was with Geo. Hall's Toby Wilson Show, Ryan playing the leads and Spencer the heavies. The "Wild

Cat" Company will be in Hutchinson, Kan., for two weeks, starting September 16.

"THE TOP NOTCH REVUE", presented by Jack Middleton, Cincinnati, O., booking agent, is repeating its success of last season in the Cincinnati and neighborhood houses. Esther Alfreds, the only feminine member of the company and a popular favorite last season, renders her vocal numbers with the usual effect. The wit of Cliff Cochran and Bob Snyder, black-face comedians, keeps the audience full of hilarity. The orchestra deserves praise for its selections. In the group are Jack Hirsch, pianist; Henry Spruck, drummer; Lester Humble, banjo; Carl Glina, saxophone and clarinet, and Bob McCoy, trombone and trumpet. The revue is working on the rotary plan and is booked up solid for the winter.

ORTH & COLEMAN'S "Tip Top Merry Makers" played their annual engagement at the Empire Theater, Glens Falls, N. Y., last week. "Spice of Life" was the bill presented the first half. The old favorites received fine receptions and the newcomers were greeted cordially. Lew Orth and Joe Burkhart dished out a brand of comedy that struck the fancy of the patrons. They scored heavily in parodies on the "Gallagher and Spear" song written by Mr. Orth, who has played Glens Falls the last three seasons. Miss Lillian, prima donna, dis-

played a good voice, heard to the best advantage in an Arabian number. Frankie Librac came thru with a brace of catchy numbers, sung to the strumming of a ukelele. Grace Henderson also showed ability in the vocal line, as did the Tip Top Quartet. The latter offered straight harmony as well as comedy numbers. Joe Williams and Danny Fritz, members of the quartet, played a prominent part in the entertainment. So did George Parker, straight man. Bessie Fox held up the dancing end of the show. The bill was changed Thursday, when the feature picture, presented along with tab., was also changed. The "Tip Top Merry Makers" are advertised as a "musical unit". They played the Kingston Opera House, Kingston, N. Y., previous to the Glens Falls engagement. "Sweet Rosie O'Grady" was one of the bills presented by them in Kingston.

W. J. BUNGE, formerly one of the leading owners and producers of tabloid musical comedies, is now promoting indoor bazaars and circuses under auspices. Bunge was a pleasant caller at The Billboard office last week and stated that he left the tabloid business in disgust with the present state of affairs. There is one class of show that has done more than its share in bringing doubt into the mind of the once faithful tabloid patron, he said. It is the one with the shimmy-shaking chorus, shabby wardrobe and goes the limit with vulgarity.

THE JIMMIE HODGES COMPANY is again to appear for the usual sixteen weeks in Miami, Fla., the coming winter.

THE RIALTO-THEATER, formerly the Liberty, Davenport, Ia., reopened September 16 for the 1923-'24 season with the Wallace Musical Comedy Company in "Oh, Daddy". W. R. Gehring is again house manager. Hal Sears' orchestra is in the pit and Pat Daly

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## Marshall Walker WHIZ BANG REVUE Wants

AND HIS Chorus Girls, Musical Specialty Team, Lead singing Straight, or Gen. Bus. Man. Ingenuite that does good numbers. Salary what you are worth. Wire, don't write. Week of Sept. 16th, Majestic Theatre, Des Moines, Ia.; week of Sept. 23rd, Orpheum Theatre, Clinton, Ia.

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### IF IT'S RICTON'S

DREAM DOLL VODVIL REVUE WITH RICTON. IT'S A REAL SHOW

heads the comedy company! The house is on a musical tabloid circuit which will bring new companies into the theater each week.

BILLY WILKS' "Beauties of 1923" last week opened on the Sun Circuit at the Strand Theater, Charleston, W. Va., for a two weeks' run. Monte Wilks, Billy's brother, has joined to do straights and his specialties. Billy Wilks and Fred (Spatts) Neeley are the comedians, Helen St. Claire soubrette, Johnny Stewart musical director, Patsie Smythe, V. Neeley, Gladys Gilbert, Ida Smith, Billy Wingfield and Dot Spencer chorus. Billy is enlarging his show to fifteen people.

THE GRAVES BROS.' ATTRACTIONS, INC., scored another success on September 2 at the Majestic Theater, Jackson, Mich., when they opened their third company, "Oh, Peachie". Peggy Mayo is featured and has a cast in support that would do justice to a \$2 attraction.

(Continued on page 35)



WHEEL  
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# BURLESQUE

STOCK  
COM-  
PANIES

Conducted by ALFRED NELSON

## "What's Wrong With Burlesque?"

### It Depends a Lot on the Query — Its Cause and Effect

New York, Sept. 14.—The query is ofttimes heard, "What's wrong with burlesque?", and it depends a lot on the manner in which the query is made and how punctuated.

On the surface there is nothing wrong with burlesque, for it is conceded to be one of the most popular and profitable forms of theatricals. But there is something wrong with burlesque and the wrongs have many ramifications which require elimination of the cause and the effect that tends to the detriment of bigger and better burlesque.

ADVANCE AGENTS are one of the most important factors in burlesque, but that fact is being overlooked by managers and agents alike, for the reason that the managers criticize their agents for their lack of initiative and negligence in work and yet the managers do nothing along logical or practical lines to remedy the existing evils.

Just prior to the opening of the current season the producing managers of Columbia Circuit shows became affiliated for the purpose of making burlesque bigger and better. They had numerous conferences, discussions and debates and as far as any real good there is no evidence of their activities, and this rebounds on the agents, who take it for granted that if the producers lay down in co-operating with each other for bigger and better burlesque they will take but little notice of the agent who lays down.

When some of the producers decided for themselves that advance agents were not required for their shows, we pointed out to them that an honest, energetic, reliable agent was a necessity and a big asset to their shows, basing our contention on our personal experience as an advance agent and manager of shows en tour for over ten years.

Several of the producers whom we finally persuaded to engage agents are now complaining to us that the agents are not making

good, and their grievances are apparently justified. We are inclined to take their versions of their grievances due to the fact that we have a grievance of our own relative to the negligence of advance agents.

Agents in advance of Columbia Circuit attractions have a full week in this city, and during the five years that we have been re- (Continued on page 128)

## COOPER BREAKS RECORD

Kansas City, Mo., Sept. 11.—Jimmie Cooper and his "Beauty Revue", at the Gayety Theater here last week, broke the house records for attendance, rolling up \$11,883.92 gross receipts for the week, and the opening week of this season, in St. Louis, commencing August 26, shattered all records for business done by a burlesque company anywhere by grossing a total of \$16,846.37, as shown by actual figures. Jimmie Cooper is a Kansas City boy and the "old home town" always turns out in goodly numbers to welcome him and his always sprightly, fast-stepping, peppy, snappy show. A special midnight show was given September 7 to a packed house. The above figures on receipts were given to the local representative of The Billboard by Mr. Cooper at the close of the last performance September 8.

## MILDRED CAMPBELL

### Popular Prima Donna of Burlesque

Mildred Campbell is a native New Yorker, born and reared in Harlem, and, strange to say, is one of the few females of Harlem who were not struck with the stage bug at an early age. For Mildred after school hours devoted all her spare time to the study of singing and running the scales on the piano in an effort to become an accomplished musician.

Due to a death in her family she found it incumbent on herself to take up a vocation of some kind and thru the personal friendship of Mrs. Joe Woods became a member of Joe Woods' "Little Miss New York", a vaudeville act on the U. B. O. Time, in which she made sufficiently good as an ingenue-prima donna to attract the attention of Hurtig & Seamon, who offered her an engagement with their "Midnight Maidens", an American Burlesque Circuit attraction, and she remained with them for one entire season.

The following season she became the prima donna in Mollie Williams' Show on the Columbia Circuit. Following she was signed up by "Uncle Bill" Campbell for his "Youthful Follies" and remained under the Campbell management for two entire seasons.

When Mollie Williams reorganized her show last season she sent for Miss Campbell to take the prima donna role and Mildred remained with Mollie for the balance of the season. At the close of the season Will H. Ward, comic of the Mollie Williams Show, induced Miss Campbell to join him in a vaudeville act with big-time bookings to follow, but a sudden call from Hurtig & Seamon on Mr. Ward to replace Lew Hilton (taken ill during the rehearsal) of "Happy Days" at a lucrative salary and steady work as comic interfered with the vaudeville engagement and Mr. Ward did not accept the Hurtig & Seamon engagement until it included Miss Campbell, which H. & S. acceded to, altho their cast of feminine principals was already completed and their respective numbers set in the show, with no available spot for Miss Campbell, but herein her versatility as an actress came to the front and she was given an opportunity to demonstrate her ability as a comedienne in an act with Mr. Ward and it was one of the outstanding comedy hits of the show.

In an interview with Miss Campbell she lamented the fact that she could not give full vent to her vocalism and must of necessity content herself with one number and that a comedy singing number with Comic Ward.

In the course of conversation we suggested that her versatility enhanced her value to the show, and if she could for the time being forget her own pleasing personality and vocalistic ability as a prima donna she could contribute still further to the good of this particular show by inducing the management to give her a specialty spot in the first part in which she could, and in all probability will, if given the opportunity, demonstrate that she is a big find for the Hurtig & Seamon Show in a "Creole Oriole" characterization, for Miss Campbell has a captivating Southern delivery of lyrics that would appeal to all lovers of vocalism, and in a specialty would doubtless go over great.

It requires a lot of nerve on the part of an interviewer to make a suggestion of this kind to a woman of Miss Campbell's personal attractiveness and well-known ability as a prima donna, but it has logic and practicability to back it up, for as every one knows there is a limit to the advancement of a prima donna in burlesque, but no limit to the actress of ability and versatility who can and will do something out of the ordinary that will distinguish her from the rank and file of prima donnas.

We have reviewed every show that Miss Campbell has heretofore appeared in and commended her personality and ability, but in this particular show, in which she has no opportunity whatsoever to do herself justice as a prima donna, she has been given a far better opportunity to distinguish herself as a comedienne, and if she consents, and she says that she will, and if Hurtig & Seamon will give her the spot in the first part for a specialty as a "Creole Oriole", it's a foregone conclusion that she will become the talk of burlesque ere the end of the season. NELSE.

## MILDRED CAMPBELL



Popular prima donna of burlesque, now sharing honors with Will H. Ward.

## FROM A FAN

New York, N. Y., Sept. 1, 1923.

Mr. Alfred Nelson:

My Dear Sir—I read your review of the "Nifties of 1924" in the Fall Special Number of The Billboard and think the review one of the neatest arrangements I have ever seen. I hope you continue to review the shows in this self-same manner, as I intend clipping them for my scrapbook and they will enable me to keep a check on all the shows.

I am just a "fan" and a weekly reader of The Billboard and "Nelse's" columns.

Best wishes,

(Signed) HARVEY C. BROWN.

## COMMENT

We have called no special attention to the fact that we are now reviewing Columbia Circuit attractions at the Columbia Theater, New York City, Monday matinee and wiring them to Cincinnati in time for publication the same night in the forthcoming issue of The Billboard, and that we have received permission to give Columbia Circuit reviews a double-column spread in the space heretofore allotted to the vaudeville reviews of the Palace Theater, New York.

This permission was granted for the reason that Columbia Circuit burlesque, under the personal direction of Sam A. Scribner, general manager of the Columbia Amusement Company, controlling theaters and shows on what is known as the Columbia Circuit, has been uplifted to such an extent that just recognition should be given the undisputable fact that burlesque today is one of the most popular forms of theatricals and one of the most profitable and pleasant for those engaged in its production and presentation. Burlesque, like all other forms of theatricals, has its rights and wrongs, which will be commended and criticized in another article, but we are highly pleased to note that "From a Fan" comes the foregoing communication that our efforts to review burlesque and put it in readable form for our readers meet their approval. NELSE.

## MUTUAL CIRCUIT

### Star Theater, Brooklyn, N. Y.

## "STEP LIVELY GIRLS"

(Reviewed Tuesday Matinee, September 11)

A Mutual Circuit attraction, with Harry Bentley. Book by Tom Howard, numbers by Marie Baker, music and lyrics by U. Gene Benjamin, staged under the personal direction of Tom Howard.

## REVIEW

THE CAST—May Belle, Ruby Lusby, Pep Bedford, Eugene Rauth, Jimmie Elliott, Jim Carlton, Harry Bentley.  
CHORUS—Misses Maynard, Lee, M. Brown, G. Brown, Carleton, McDonald, Chester, Henderson, Savoy, Muller, Danaburg, Peters, La Marr, Paris, Merrill, Fields, Lang.

## PART ONE

Scene 1 was a drape in one for Ruby Lusby, a modelesque brunet ingenue, and Pep Bedford, a kewpie bobbed brunet soubret, to prolong the show and introduce the principals and choristers.

The choristers are, for the most part, pretty of face and nondescript as to form, for they

run from thin to fat, and in their bare legs of many hues they are less attractive than they would be in opera-length hose or tights, and as the company is fully equipped with both it is beyond our understanding why they are not used to the betterment of the presentation. Be that as it may, the girls looked good in their ensemble numbers, which are out of the ordinary in poses and drills and a credit to the producer.

Jimmie Elliott, a clean-cut clear-dictioned straight, is in it every minute speeding up the comedy.

Eugene Rauth, a singing and dancing juvenile, is equally at home in characters and puts his lines and action over with telling effect.

Harry Bentley is the featured comic and in his modified, clean-attired Dutch never loses an opportunity to register laughter and applause, in which he was ably assisted by Jim Carlton, a la Tom Howard in makeup and mannerism. Jim has mastered the art of makeup for the char-

(Continued on page 128)



# Theatrical Notes

Work of redecorating and repairing the Midway Theater, Wheeling, W. Va., has been completed.

James Garrett will manage the new Colonial Theater, Ninth and Cumberland streets, Lebanon, Pa.

Messrs. Gray and Bjorness, of Drayton, N. D., two weeks ago purchased the Star Theater, Argyle, Minn.

The Royal Theater, Laredo, Tex., which has been thoroughly overhauled and remodeled, was reopened September 9.

Nick Kotsis, of Kansas City, Kan., recently purchased the Lyric Theater, Chetopa, Kan., from Evans & McCullough.

The Hall Theater, Columbia, Mo., which has been closed for several months, undergoing repairs, was reopened September 10.

W. W. & B. O. Wolts have sold the Palace Theater, Blackwell, Ok., to A. B. Woodring & Sons.

The New Grand Theater, Russell, Minn., dark since last spring, has been reopened. L. O. Tipler is manager.

The Liberty Theater, Oklahoma City, Ok., was reopened September 8 with pictures. The Liberty formerly housed musical comedies and stock productions.

Ellwood, "the master mimic", recently sold the Richwood Opera House, Richwood, O., and is contemplating a return to the stage in a large novelty act.

Samuel Friedman has secured a lease on the Capitol Theater, Farrell, Pa. The Capitol was built two years ago by the Stahl Bros.' Amusement Co. at a cost of \$125,000.

Extensive improvements in decoration and equipment are now under way at the Richmond Theater, North Adams, Mass. B. F. Taylor is proprietor and manager of the Richmond.

Dad Hall's Dixie Theater at Uniontown, Pa., has been extensively improved and was reopened a short time ago. Workmen spent the greater part of the summer installing new equipment and painting the theater inside and out. Approximately \$10,000 was spent by Manager Hall.

The Jefferson Theater, Springfield, Mo., has been reopened under the management of S. E. Wilbitt with a picture policy. The building recently underwent extensive improvements.

Purchase of the Empress Theater, Spokane, Wash., a picture house on Riverside avenue, by William Starkey from Charles Packeritz was announced several days ago. G. A. Bishnell, manager, will remain in charge.

The Rialto Theater, Millbury street, near Kelly square, Worcester, Mass., has been painted and decorated and a new ventilation system installed. The Rialto is the only picture house in Worcester that changes its program every day.

The Howland Theater, Pontiac, Mich., formerly the Rialto, controlled by the Kleist Amusement Enterprises, was reopened recently after having been closed the entire summer, during which period many improvements were made.

R. W. Rice, of Kansas City, Mo., representative of the Metro Film Co. in that section, has purchased the Yale Theater, Macon, Mo., the name of which he has changed to Royal. His brother, R. B. Rice, of Kingfisher, Ok., will be in charge as manager.

The Rex Amusement Co., Ottumwa, Ia., has purchased the Orpheum Theater, that city, from K. Redman. The Rex Co., which also owns the Rex Theater in Ottumwa, will operate the Orpheum principally as a vaudeville and musical comedy house.

W. M. Miller assumed control of the Leb Theater, Cloquet, Minn., September 10, having purchased that house from L. E. Blesener. Mr. Blesener erected the Leb in 1919 and had operated it since that time. Mr. Miller formerly operated the Apollo Theater in Milwaukee, Wis.

Mr. and Mrs. Clarence Bonewitz (Bonewitz Duo), well-known musical concert people, were seriously injured in an automobile accident late last month. Mrs. Bonewitz's injuries were the more serious and she will be confined in a hospital at Sawtelle, Calif., where the accident occurred, for the next six weeks. Mr. and Mrs. Bonewitz were struck by a large passenger auto bus a short distance from their apartment. Their machine was damaged beyond repair.

## TABLOIDS

(Continued from page 33)

tion. Miss Mayo received many beautiful flowers and a great many congratulations via telegraph. In support of Miss Mayo E. B. Coleman, general manager of the Graves Bros. Attractions, Inc., has secured the following well-known musical comedy players: Hal Rathburn, Herman Weber, Walter Bowker, Cooper Vaughn, Jack Buckley, Bryon Wolfe, Aline Walker, Babe Ward and Norma Noll. Twelve girls make up the chorus. Curly Miller built the productions as designed by Alf Charrmion, who has charge of all productions for the Graves Bros. Geo. Earle wrote the music. Larry Chambers will be company manager. General Manager Coleman will hereafter work between Chicago and New York in interest of the firm. Mr. Coleman said among other things: "We are very happy of the success of 'Oh, Peachie', and Miss Mayo is our first woman star and we feel that we have a leading lady that will be in demand. Our next attraction will be a 'Junior Follies', with twenty-five children of merit to support Buster Graves, the 12-year-old brother of Geo. and Billy Graves. This youngster follows in the footsteps of his talented brothers and is now making a great hit with Curly Burns in our 'Honey Bunch' Company. This will give us four shows of a standard that will elevate popular-price attractions."

JACK CRONIN and his pleasant smile are missing from White City Park in Chicago, for he is now doing the straights at the Bijou Theater in Wausau, Wis.

WHILE PRELIMINARY reports from thirty houses which were opened Labor Day with musical tabloid were not so favorable, this believed to be due to the spell of warm weather, the outlook for the season is unusually good. Homer Neer, general booking manager of the Sun Booking Exchange, declares. He says that the thirty houses were in addition to ten opened by the Chicago branch and six by the New York branch. The Springfield office will open ten more in tabs, September 10 and six additional on September 17. A total of thirty-two vaudeville houses were opened by the Springfield office Labor Day, while New York opened about seventeen. "The big problem for us at the present moment," Mr. Neer declared, "is the shortage of chorus girls. We simply can't get them for love nor money. We're booking them without charging any percentage, yet we can't begin to fill our needs. The reason? It's beyond me. Conditions were never better for the girls, yet available ones don't appear to exist." In speaking of the tab. outlook, Mr. Neer said that the Sun exchange was determined to have every show playing its houses absolutely clean and fit for any child to attend. "We're spending a lot of money to do this, but we're getting results," he added. "The public is tired of these rotten so-called jokes and we're out to eliminate them in our houses." An extended field for vaudeville and musical tabs, is foreseen by Mr. Neer, who predicts that the day is not far distant when every motion picture house will either have to play one or the other in addition to the films in order to make the house pay. "Right after the war," said Mr. Neer, "the public was satisfied to go to a theater and view a picture. That time is now changing and the sooner the theater owner recognizes that fact the better it will be for his bill. Take our own experience with the Regent in Springfield. We are drawing half again as many patrons today as we did just before the vaudeville was installed, yet economic conditions locally are not changed. There must be some variety." The Sun Amusement Company, which operates three theaters in Springfield in addition to the booking exchange, plans to run the New Sun and Fairbanks about the same as last season, playing musical tabs, etc., one week stands at the New Sun and reserving the Fairbanks for the bigger road shows. The third theater, the Regent, will operate as a combined motion picture-vaudeville house as heretofore.

"THE BROADWAY MASQUERADERS", under the management of Charles Morton, is the second tab. company launched by Mr. Morton so far this season. The roster: Eddie Ford, producing comedian; Jimmy Moss, straight; Clark Moss, general business; Russell Clatterluck, character; Jules Kimball, general business; Pansy Williams, ingenue; Maude Dayton, characters; Myrtle and Hazel Kinslow, Clara Dean, Dot Swan, Gladys Evance, Bunnie Ford, chorus, and Jack Shackleton, musical director. The show is playing the Harbour Circuit at present and finished its premiere week's engagement of the season at the Orpheum Theater, Joplin, Mo., September 15.

"THE VAMPS", a musical revue which recently closed in Philadelphia, Pa., reopened September 16 in Newark, N. J., for a week's engagement and will play Pennsylvania cities. The members are Ray Bruen and Tom Siddons, comics; Frank Wheeler, straight; Ella Hall, soubret; May King, prima donna; Flo Davis, Alice Crane, Bobbie King, Elsie Wilbur, Margie Eagle and Grace Renner, chorus. Albert Clark and Lew Greenberg were recently replaced by the above-named comedians. The bills are written and produced by Mr. Bruen and the show is financed by A. B. Matthews, of Newark.

"SWEET STUFF", the musical comedy company in stock at the Capitol Theater, Lansing, Mich., presented "Little Johnny Jones" the week of September 9, with "The Mikado" as the current offering, to be followed by "Way Down East" next week, with interpolated musical numbers. The company opened the first week in September. Industrial conditions there are better than in any other Michigan city, excepting Detroit, it is said. Everything is running "full speed ahead" and nearly all the auto concerns are far behind in their orders.

THOMAS DEW and wife (Rose Stone) appeared at the Empress Theater, Cincinnati, week ending September 8, with Mae Dix's "Dancing Fools" as straight man and ingenue and were warmly received by press and public alike. Their specialty with the ukule and guitar was appreciated by Empressites and they furnish Hawaiian music for the dancing specialty of Mae Dix as a finale. The Dewes were members of Fred Hurley's Show at Coney Island, Cincinnati, for several weeks early the past summer and were big favorites. "Dancing Fools", as a whole, has sufficient interest for those who follow this class of entertainment. The work of Mae Dix predominates.

# THEATRICAL MUTUAL ASSOCIATION

## Philadelphia Lodge, No. 3

Alroy Cooper, leader, and Tom Pelusa, pianist, of Yerkes' Happy Six Jazz Orchestra; Fred Maculan, carpenter, and Abram Currand, property man, all four men members of the "I'll Say She Is" Company, which played at the old Walnut Street Theater the entire summer, were initiated at a special meeting on the stage of the theater just before leaving. It is just such happenings as this that really built up the Theatrical Mutual Association, and what was good in the days of long ago is good now, says Charles J. Levering, treasurer, also chairman of the publicity and membership committee.

Each member of the lodge is asked to bring in a new member this year. An increased membership must be realized to insure the payments of \$150 funeral benefit, \$50 death of wife and \$10 weekly sick benefit.

Financial Secretary Frank P. Callhoun has changed his address to 1524 N. 12th street, Bell phone Diamond 3300-M.

As the new season is now under way the lodge is planning to have a big meeting September 23.

## Boston Lodge No. 2

At the last meeting, Frank C. Cunningham and Edward A. Coady were appointed press representatives for the lodge. These two brothers are going to keep the other lodges informed as to what is going on in Boston and hope that all the other lodges will do likewise thru the columns of The Billboard.

Dr. Harding, the lodge physician, at this writing is confined to his home by illness. Dr. Harding has been looking after the brothers of Boston Lodge for 30 years and is held in high

esteem by all the members, who wish him a speedy recovery.

"Jim" O'Rourke, who for 20 years has been an active member of Boston Lodge, is known here as "the daddy of the grips". All summer James has been working at the Scollay Square Olympia, a combination house.

Boston Lodge would be very glad to receive a visit from the brothers at any time. The lodge meets the second Sunday of the month at No. 2 Boylston Place. When in Boston drop in.

Bill Gallagher returned last week from a most enjoyable vacation spent in Maine. On the trip with him Bill had the greatest woman in the world with him for a companion—his mother.

A memorial tablet to the late John J. Barry, a past president of Boston Lodge, was unveiled Sunday, September 9, at New Calvary Cemetery with a large attendance of members from the Stage Employees, Motion Picture Operators' Union and the Boston Central Labor Union, of which Mr. Barry was a former president. The tablet was erected by members of the Boston unions of stage employees and the picture operators.

George Lee, treasurer, returned week before last from his annual vacation looking the picture of health.

James Duffy, recording secretary, not only makes a most efficient secretary but in his work at the theater also is very efficient. Jim is well known to all the regular patrons of the Orpheum Theater, where he has held down the "props" for many years.

Albert Pool, financial secretary, is a real hard worker for lodge affairs. Al is always on the job and would be glad at any time to receive your application for membership.

## HIGH-CLASS PICTORIAL PAPER

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# WIGS

F. W. NACK,  
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Write for Catalogue

## Wanted, Tabloid People IN ALL LINES

Fast-stepping Chorus Girls who can lead numbers. Dick Lewis, Bob Fagin, wire or write me at once. This is all-winter stock. ORPHEUM THEATRE, W. D. Sacker, Manager; Lewis Sacker, Assistant Manager, Waco, Texas.

Cincinnati, for several weeks early the past summer and were big favorites. "Dancing Fools", as a whole, has sufficient interest for those who follow this class of entertainment. The work of Mae Dix predominates.

FRANK L. WAKEFIELD'S "Winter Garden Revue", which is now in its seventeenth week and reported playing to big business at the New Palace Theater, Minneapolis, Minn., has been booked for fifty-two more weeks, commencing September 1, owing to the great success of the show during the summer. Wakefield also was handed a fifty-two-week contract to place his No. 2 company in the Lyric Theater, Duluth. This show, also known as the "Winter Garden Revue", opened in Duluth August 25 and has played to packed houses for the past three weeks, it is said. Under the management of Al Gillis, the Lyric Theater has taken on a new front and promises to be the most popular playhouse in the Northwest. Wakefield will open a third company at the Empress Theater, St. Paul, on or about September 29, and will have the same high-standard attraction that he is now presenting at Minneapolis and Duluth. In the Minneapolis company are Nat and Gaby Field, Billy Mossey and Don Adams, comedians; Leah White, prima donna; Erin Jackson, soubret; Alice Carmen, ingenue; Paul Yale, juvenile straight; the Three Ercell Sisters, specialty people, and a chorus of sixteen girls. Nat Fields is producing. Ben Barnett is musical director. In the Duluth company are Geo. Broadhurst and Pete Mackey, comedians; Billie Emerson, prima donna; Madeline Rice, soubret; Adele Adair, ingenue; Frank Strasser, juvenile straight; Frank Samuels, character comedian; Helen Murry, blues singer; Lockard and Leahy, specialty team; Florence Forman, specialty dancer, and The Great Verne, an added attraction. Frank Samuels is producing and Ernie Creech is musical director. There are twelve girls in line. Erin Jackson is staging the shows at Minneapolis and Irene Dixon at Duluth. A. Herman is construction carpenter and Axel Lindahl scenic artist. Costumes are from Rosa Rehn's, Los Angeles, Calif. Mae Gattliff is stationed at Minneapolis to design and make new gowns weekly for Leah White and Erin Jackson, who have displayed some real creations in the various productions. At Duluth Mrs. Dixon is the designing costumer for the principal ladies in that company. The costumes draping the principals and chorus, the lighting effects and the scenic conceptions have been a big feature of the Wakefield Shows.



**BELASCO THEATER, NEW YORK**  
Beginning Tuesday Evening, September 11, 1923

DAVID BELASCO

(By Arrangement With Harrison Grey Fiske) Presents

**MRS. FISKE**

— IN —

**"MARY, MARY, QUITE CONTRARY"**

A Light Comedy  
By St. John Ervine  
CAST OF CHARACTERS

(In the Order of Their Appearance)

- Mrs. Considine.....Winifred Fraser
- Sheila, Her Niece.....Nora Swinburne
- Geoffrey, Her Son.....Francis Lister
- Sir Henry Considine, K. C. M. G., formerly Governor of Andabar, Her Brother-in-Law.....C. Aubrey Smith
- Rev. Canon Peter Considine, M. A., Vicar of Hinton St. Henry, Her Husband.....
- Orlando Daly
- Mary Westlake (Mrs. Jas. Westlake).....Mrs. Fiske
- Tori, Mrs. Westlake's Maid.....Naoe Kondo
- Mr. Hobbs, Her Manager.....A. P. Kaye
- Jenny, a Parlor Maid.....Audrey Cameron
- Ellen, the House Maid.....Gladys Burgess
- Miss Mimms.....Florence Edney
- Mr. Beby.....Lennox Pawle

At last Mrs. Fiske has a play that is worthy of her. It has been one of the minor tragedies of theatricaldom to see this talented actress floundering around for the past few years in sloppy, silly plays, when she might have been using her gift for comedy in something more worthy. For it is in comedy that Mrs. Fiske excels. I know she has played serious roles and played them well, but her best in tragedy never reaches the level of her best in comedy.

Now she is appearing in a real comedy, a comedy with an idea and with dialog that has zest and snap. The combination is a delightful one.

In reviewing "Mary, Mary, Quite Contrary", when it appeared in book form last spring, I ventured the opinion that it was a desirable piece of theatrical property and would play well. I, therefore, welcome this opportunity of saying, "I told you so", for this story of the actress who turns a country vicarage upside down with her audacity and whimsicality is eminently playable and completely entertaining.

Mrs. Fiske plays Mary, a creature of moods and whims, with a flashing wit and a malapert manner. I do not believe there is a player living who would read this part as Mrs. Fiske does, for she has a way all her own of stressing the parts of a sentence. Very often she does exactly opposite to what one would naturally expect, but she gets her effect just the same and just a little better than by other means. To me this is the distinguishing mark of Mrs. Fiske's acting. Her reading of a line hits the ear with a sense of novelty and I am convinced that it helps to get laughs where one would least suspect they lay. All trace of indistinctness has gone from her speech, too. It is easy to follow her every word, and because of this and an inimitable comedy manner, the whole piece is a bubble with laughter and smiles whenever she is on the stage.

The company chosen by Belasco to surround Mrs. Fiske is a thoroughly good one and no part has been skimped. C. Aubrey Smith gave a delectable performance as a retired Governor of some outlandish British possession, who is bossed around by Mary. Mr. Smith depicted the bewilderment of this fellow with sure strokes and molded the character into genuine human shape. A. P. Kaye shared the comedy honors with Mrs. Fiske. He played her manager, a Cockney, with his ideas centered in the box-office and wise to the whims of his star. He was imperturbable, knew his likes and dislikes, and endured Mary's tantrums with philosophical fortitude. That is the character, and Mr. Kaye played it so extremely well that one can hardly divorce him in the mind from the character itself. For sheer competence

**THE NEW PLAYS ON BROADWAY**

in building up a part so that all its phases are brought out one would have to go far to beat Mr. Kaye.

Francis Lister, playing a young author with a play that is very dear to him, was excellent, and Nora Swinburne, a girl in love with him and a victim to Mary's whims, made the utmost of her opportunities. This part is one which will not be identified with Miss Swinburne so much as Miss Swinburne will be identified with the part. This may work to her disadvantage. There are any number of people who confound the player with the role, and if there are unpleasant bits in the part blame the player for them. The more faithfully she plays the character, the more she will be blamed by the unknowing. Those who do know will give her much credit, and she can afford to neglect what the others say. She is giving a fine performance.

The vicar who offers his hospitality to Mary is played by Orlando Daly; his wife by Winifred Fraser. They were both exactly right for the parts and rendered them with complete authenticity. Lennox Pawle, as Beby, a dramatist, made the most of his opportunities, and Florence Edney, who came on once or twice as an earnest leader of a squad of Girl Guides, got well-deserved recognition from the audience for the splendid manner in which she got all there was out of the part. Naoe Kondo, Gladys Burgess and Audrey Cameron were all three of them seen in servant's parts, and filled them nicely.

This is the first play in which Belasco has used his new lighting system. From the printed description it appears to be an adaptation of the Fortuny method. Whatever it is, it is the finest ever seen by this reviewer. The outdoor scenes were faithful and very beautiful. The effect of sunlight in a garden looked more like the real thing than an artificial effect. The direction of the piece and the mounting were everything they should be.

"Mary, Mary, Quite Contrary", is announced for a seven-week engagement only. I will be much surprised if it does not linger far beyond that term. This is one of those plays which is at once an intelligent comedy and one with everything necessary to popular success. It is years since such a thoroughly delightful entertainment has come within my ken. Such productions are a credit to the stage, and I hope it gets all the success it so magnificently deserves.

The best comedy in many a year; admirably played.

GORDON WHYTE.

**HUDSON THEATER, NEW YORK**

Beginning Monday Evening, September 10, 1923

MRS. HENRY B. HARRIS Presents

**"THE CROOKED SQUARE"**

By Samuel Shipman and Alfred C. Kennedy

Staged by Fred G. Stanhope  
Under the Personal Supervision of Mrs. Harris

CAST

(In the Order in Which They Speak)

- Pete, Darnell's Assistant.....Edward Power
- James Darnell.....John Park
- Barbara Kirkwood.....Edna Hibbard
- Thomas Harvey.....Claude King
- Robert Colby.....Kenneth McKenna
- Tessie, Assistant Matron.....Agnes Marc
- Peggy.....Patricia Calvert
- Pinkie.....Eleanor Martin
- Matron.....Lida Kane
- Annie Jordan.....Ruth Donnelly
- Laura.....Dorothy West
- Tony.....Jack Larue
- Laura's Father.....John Hall
- Mrs. Emily Burnham.....Leonore Harris
- Mr. Edgemore.....C. Henry Gordon
- Miss Darby.....Grace Burgess
- Mr. Dodson.....Franklyn Hanna

- Toto.....T. Tamamoto
- Prince Stefano Solenski.....Georges Renavent
- Alice Harvey.....Gladys Hanson
- Smith, the Harveys' Butler.....Walter Howe

Broadway comes in for the very deuce of a slam in "The Crooked Square". A quite lurid picture is painted of the pitfalls which are dug there for the young girl who, afire with ambition and fortified with some good looks, comes there eager to shinny up the ladder of Fame. It's a sad story, mates.

I believe it was Burke who said: "I do not know the method of drawing up an indictment against a whole people." The lesser task of indicting the whole of Broadway left the Messrs. Shipman and Kennedy undaunted. They set to with knives and meat axes to give Broadway such a carving as they felt it deserves and chopped it into particularly small bits. They ask you to lend an ear to the following harrowing yarn:

Barbara Kirkwood, a young lady of highly aristocratic antecedents and a newcomer from the South, tries hard to get a job and is turned down everywhere. She is past the stage of being down to her last nickel. She hasn't even 10,000 marks. Wandering into the office of a private detective agency in her quest for work, she is again turned down; but, while hanging around, becomes privy to a plot to trap the wife of a banker, yclept Harvey, in a compromising situation. This is revealed to the detective by the husband, who, in line for a Cabinet appointment, says his enemies, failing to get anything on him, are going to ruin him thru his wife. As a plausible peg to hang such a tale on, he instances his wife's infatuation with a Russian Prince. Incidentally, while this is going on, Barbara meets the brother of the banker's wife and falls in love with him.

The scene now shifts to the discharge room of a reformatory, and we see Barbara just out on probation after a sentence for street-walking. Yes, mates, Barbara was driven to this because she could not get a job; tho, fortunately, the first man she tackled was a cop and she was pinched before any damage was done. Now she is released thru the offices of a kind lady and goes off with her. We next see the interior of a blackmailing detective agency and Barbara rushed into a job of spying on the banker's wife so as to put the skids under her and her husband. The kind lady was not so kind after all. She placed Barbara in such a position that it is either play the spy or go back to the reformatory. Barbara, being not such a chump as she appears, resolves to double-cross the outfit. And now comes the big scene! She is going into the house of the sister of the man she loves, so she resolves to confess the manner of her being sent to the reformatory. She describes this in the fullest detail and the hero turns away from her, walks to the door and turns back, saying that it is all right for him if it is all right for her.

The remainder of the play is taken up with the modus operandi of Barbara's double-crossing of the plotters, and, of course, that is done by the final curtain. But I have told you this much of the story in more detail than I am accustomed, to point out one of the cheapest pieces of theatrical clap-trap I have ever seen. I refer to the scene where the young man listens to the girl's confession. After he hears this he gives every indication of spurning her because of her past. He says not a word, walks up to the door as tho about to go out, opens it, then turns around and bids the girl come along with him. The moment the authors made this decision they spoiled what chance they had up to that time of building a meritorious play. If the boy had really turned the girl down

there would have been created a dramatic tug of considerable power. By doing the opposite this was lost. I believe they knew that just as well as I do, but, to make matters infinitely worse, they tried to compromise, get a bit of suspense and then the good will of the audience by having the boy apparently reject the girl, while in reality he was accepting her as she was. What they really got was the resentment of the audience for their perpetration of a shallow theatrical trick. I am not one of those superior beings who affect to be contemptuous of Mr. Shipman's plays because of their direct aim at the box-office. I have always thought that this was his privilege, and an honorable one, if he gave value for the money the box-office took for the ticket. In most cases he did just this. Not so with "The Crooked Square", however. That is just a Gilpin grabber, not so pure and not so simple.

The acting of the piece is good. Edna Hibbard, as Barbara, made a pretty and a natural figure. She got out of the part all that it is likely to yield in anyone's hands. Kenneth McKenna, as her sweetheart, is better than I have ever seen him before, and Gladys Hanson, entirely wasted on an inconsequential part, gave the best there was in her to its playing, in consequence making it appear about twice as good as it really is. Georges Renavent was the Russian Prince, playing the role in an entirely capable manner; John Park, as the honest detective, and C. Henry Gordon, as the crooked one, both gave excellent performances, while Ruth Donnelly, as a flip flapper, gave a racy reading that tickled the audience vastly. The husband was played by Claude King, and played mighty well, too, as were lesser parts by Edward Power, Agnes Marc, Patricia Calvert, Eleanor Martin, Lida Kane, Dorothy West, Jack Larue, John Hall, Leonore Harris, Grace Burgess, Franklyn Hanna, T. Tamamoto and Walter Howe.

"The Crooked Square" may be the success the writing of it indicates was looked for. I doubt it tho. The direction, playing and settings are all right. No fault can be found with them, but I believe the authors kicked away their chances by their manipulation of the big scene of the play. They have monkeyed with it too much. They wanted to garner the fruits of victory without doing battle for them. Such tempo-fizing and false emphasis seldom pay in the theater, and I see no reason for its being successful in this instance.

A play with a promising start that is badly worked out. Acted very well. GORDON WHYTE.

**FROLIC THEATER, NEW YORK**

Beginning Monday Evening, September 10, 1923

CHARLES DILLINGHAM Presents

**THE MARIONETTE PLAYERS**

(The Famous Teatro dei Piccoli of Rome)

Under the direction of Cav. R. Fidora and Dr. V. Podrecca

Overture—"LaGazza Ladra".....Rosini

1. Prolog.
2. Pierrots and Butterflies.
3. Miss Legnetti, Neapolitan Vocalist. Cissie Vaughan.
4. Bil-Bal-Bul at Play.
5. "Crispino E Comare" (Duet). Music by L. and F. Ricci. Scenery by Pierretto Bianco.

Annetta.....Cissie Vaughan

Crispino.....Cyril Whittle

6. Happy Hooligans in Pumpkin Land.

7. "Puss in Boots".

Opera in 2 Acts and 4 Scenes. After Charles Ferrault. Music by Cesar Cul. Stage Setting by V. Grassi.

ACT I

Puss.....Nita Edwards

The Princess.....Cissie Vaughan

Jack.....Hedule Nash

The King.....Cyril Whittle

The Ogre.....Tito Verger

Intermission

ACT II

8. "Puss in Boots".

9. Salome.



10. The Corporal With the Umbrella.  
 11. The Three Thieves in a Cage.  
 12. Tarantella (Music by Rossini).  
 Heddie Nash  
 Marionette Operators—The Families of Gorno,  
 Dell'Acqua and Corsi  
 The Orchestra Under the Direction of  
 Peace Ottone

The Marionette Players are giving a highly diversified entertainment. They sing grand opera, do acrobatics and clowning, and are up to date enough to have Happy Hooligan cutting up capers for them. All of these highly diverting doings are presented with great skill and considerable charm.

The question that will pop up in the minds of those most interested in marionettes will be how these Italian puppets compare with those we have seen here before their coming. I would say they are no better and no worse. They are no more expertly handled than Jewell's Mannikins, whose antics have delighted variety audiences for years; the figures are no more cleverly made than Tony Sarg's. Where these marionettes excel is in the manner of their presentation and the material used.

The figures are worked in a large proscenium opening and they are a good size. A glance at the program will show that music takes quite a share in the proceedings. Thus, "Puss in Boots" is a complete little grand opera, with a score by Cesar Cul. While the characters are being manipulated, singers placed somewhere in front of them and out of sight sing the music. The same procedure is followed with all the other skits in which singing is used. This is both novel and effective.

The program is a variety one and all numbers are interesting, if you like marionettes. I do, and my liking is so strong that it would ill become me to dogmatize on the merits of the performance. A "Punch and Judy" show is my idea of perfect entertainment. To speak plainly, I believe that those who cherish this form of entertainment will hugely enjoy The Marionette Players, and those who do not will be unable to abide them. They give a good show, but no better than we have seen in the past. I cannot see their superiority to the home-grown product.

A good marionette show.  
**GORDON WHYTE.**

## WHAT THE NEW YORK CRITICS SAY

### The Marionette Players (Frolic Theater)

TRIBUNE: "Gave a more varied exhibition of the life that hangs by a thread than has recently been seen in these parts."

TIMES: "Italy seems to have turned out marionettes just a little more accomplished than any that have been seen here before."

WORLD: "Are probably the world's most agile and expressive puppets."—Heywood Brown.

HERALD: "An excellent marionette show."—Alexander Woolcott.

### "The Crooked Square" (Hudson Theater)

TIMES: "Mr. Shipman's latest effort has all the naivete of popular melodrama and may conceivably be popular."—John Corbin.

TRIBUNE: "In language, motion, theme and development it surpassed uncommon faith, transgressed all earthly laws, was, in short, 100 per cent Martian."—Percy Hammond.

POST: "As a theatrical show it may be allowed to possess the merit of variety, but as drama it has not the slightest claim to serious consideration."—J. Hanken Towse.

MAIL: "The whole story seems theatrical and unreal, and in telling it the authors have not been sparing either in sentimentality or in forced comedy."—James Craig.

The firm of Reed, Yemm & Hayes, said to be the largest theater-owning organization in the Middle West, is reported to have purchased the Pittinger Grand and the new Illinois theaters in Centralia, Ill. The company now owns theaters at Mt. Vernon, Benton, Marion, West Frankford, Duquoin, Zeigler, Christopher and Neaser, Ill., in addition to the Centralia houses.

## NEW CHICAGO PLAYS

### A. H. WOODS' ADELPHI THEATER, CHICAGO

Beginning Sunday Evening, September 9, 1923

### THE SELWYNS Present "SPRING CLEANING"

A New Comedy in Three Acts  
 By Frederick Lonsdale, Author of  
 "Aren't We All"

Play Staged by Edgar Selwyn  
 THE CAST

Walters .....	Lewis Broughton
Margaret Sones .....	Violet Heming
Ernest Steele .....	A. E. Mathews
Fay Colleen .....	Hlythe Daly
Lady Jane Walton .....	Pauline Whitson
Archie Wells .....	Kenneth Douglas
Robbie Williams .....	Robert Noble
Billie Sommers .....	Gordon Ashe
Connie Gillies .....	Maxine McDonald
Richard Sones .....	Arthur Byron
Mona .....	Estelle Winwood

The erstwhile Columbia Theater, home of burlesque for some fifteen years, emerged from the summer darkness as a rejuvenated, reformed and refurbished home of legitimate drama, The Adelphi. Al Woods is the Aladdin behind the structural achievement, and just to show the conclusiveness of the conversion, the Selwyns staged the opening show, from the pen of Frederick Lonsdale, with a brilliant cast and sumptuous equipage.

The distinction between burlesque and the modern legitimate stage is further emphasized by the wholly casual and nonchalant use of words and situations that might give somewhat of a jolt to a burlesque audience capable of understanding the full significance of the story revealed herewith. Not that the new play is suggestive. It is far from that. Lonsdale is too honest a writer to simply suggest. Instead, in "Spring Cleaning" he speaks right out, and then, lest someone might not understand fully, he speaks right out again, accompanied by illuminating action.

The story is of the worthy novelist, married some ten years, whose wife irks under the monotony of nuptial ties, and is gradually becoming involved with a philanderer of mellifluous words and artful ways. His associates in degeneracy, married ladies with unmarried lovers, men of leisure and just, an effeminate man of questionable gender, and a girl of more experience than years, ensconce themselves in the good graces of the wife, and, as the play opens, are about to meet at dinner at the novelist's home. He, not invited, urges the cancellation of the dinner party, but is refused. Whereupon he announces his determination to be present, and asks his butler to arrange seats for two, himself and guest.

The second act discloses the dinner scene, with the novelist and his guest arriving late. The guest proves none other than a woman of the streets, selected at random from the army of London gold-diggers. The diners rise in indignation and prepare to leave, but the husband informs them the door is locked and newspaper reporters are below awaiting details of a possible scandal. The streetwalker alone is at ease, partaking of a hearty meal and expertly appraising the degree of degeneracy of each guest. Faced with the forced issue, the philanderer reluctantly states his intention to marry the novelist's wife if given the opportunity, and the husband scathingly uncovers the perversions of each of the guests and is unable to understand their refusal to eat with the professional of their species, for, as he says: "I never heard of an amateur billiard player refusing to play with a professional."

The guests are dispersed, and the wife renounces her novelist husband because of the humiliation he caused her sportive friends. Thereupon the streetwalker gets busy, and, with a

keen insight into human nature, sets about righting things.

In the third act she has maneuvered a meeting of all parties concerned in the triangle, the bachelor proves his infidelity and gives some indication of reform, the husband and wife reconcile their divergent views, and all ends well with the philanderer departing in company with the unreformed streetwalker, as he remarks, "I will take you to your room; where is it?" and she replies, "Wherever you say." They leave, the wife and husband embrace; certain.

Violet Heming is as well cast here as in any play of her career. And she has a role that calls for widely varied moods. Arthur Byron exudes volumes of words without being tiresome, which is proof of his rare ability with loquacious parts. Estelle Winwood, invisible till the second act, nearly runs away with the show. As the prostitute she gives a wonderfully clean-cut characterization, at once crass and sympathetic, merciless and tender, without pretense or sham. A. E. Mathews, an Englishman new to these parts, gives a faithful reading of the philanderer's lines. The other parts are purely contrasting character roles, well cast and played.

The third act does not measure up to either the first or second. Too much credibility is required in the final disposal of the prostitute, in the temporary acceptance of the philanderer's proposal by the wife and in the indefinite, inconclusive repentance of the male vamp. This act needs, and is doubtless receiving, the attention of the author. The play is a choice bit of excellent writing, not without its humor, and with brilliant dialog throughout. Its slant on the loose morals of society is a little different from the usual run of plays, and the intimacy and splendor of the rechristened show-house tend to an atmosphere favorable to the frank discussion of the theme. Altogether it is an elaborately, almost extravagantly, cast piece, sumptuously mounted, well written, and strikes a popular chord.

Time of action, one hour, fifty-one minutes. Twenty-three curtains.

LOUIS O. RUNNER.

COMMENT

TRIBUNE: "Such a company of players as one dreams about, but seldom sees. Bold and sparkling dialog. Acting well-nigh perfect."

POST: "Pungent and vivid dramatic writing. Story may be called thrilling. Striking personalities and highly talented players."

JOURNAL: "Adult stuff, not to say adult with syllables added. Playing beautifully knit together, each speaks with grace and distinction rare and delightful."

NEWS: "Big success. Immediate and ringing hit. Selwyns have gone the limit in splendid actors and stagecraft."

## BOSTON PLAYS

COLONIAL THEATER, BOSTON

Beginning Monday Evening, September 3, 1923  
 CHARLES DILLINGHAM Presents

### FLORENCE REED

In a Play

### "THE LULLABY"

By Edward Knoblock

"To the Women That Men Have Forgotten"  
 Play produced by Fred G. Latham, under the direct supervision of the author.

Florence Reed's voracious appetite for emotional acting comes pretty near being satisfied in this grim play with the curiously gentle title which Edward Knoblock has written for her. She is afforded a scope of forty-nine years in which to work. The entire action of the piece stretches over a period of sixty-three years, but fourteen of them are consumed between a couple of scenes in order to give the ill-fated child a chance to grow up.

At this point Miss Reed enters as Madelon, a sweet and blushing maid of Normandy. Without any stammering or stuttering the author proceeds to put her thru one of the sorriest ordeals that woman ever went thru on this or any other earth. She runs the gamut from an early indiscretion to the most blatant form of prostitution imaginable, and her colorful journey is attended by much wailing and

turbulence and alternate paroxysms of joy and gloom.

Mr. Knoblock has dedicated his play "to the women men have forgotten". That looks good enough on the program, but there are grave doubts that it will hit the fancy of any forgotten women who chance to witness this somber tribute which has been dedicated to them. It is bad enough for women to be forgotten. To endeavor to immortalize their misfortune by openly parading a series of the most repulsive phases of such life is but heaping coals upon fire.

The play is in four acts and composed of a prolog, eleven scenes and an epilog. It begins in the streets of Paris with an old beggar woman, played by Miss Reed, intercepting a young girl who is on the brink of her first pitfall. The old woman takes the girl aside and relates to her the story of what happened to another foolish girl who once was also young and fair like she. This story is depicted in the following scenes. It is the tragic tale of old Madelon herself, showing her from the time of her first unwitting error, her desertion by the man who would have married her if parental objections had not come between them, her being handed around from one man to another, her willful resignation and so on, thru three acts representing a period of twenty-nine years of turgid degradation.

Up to this time the play is not much more than a series of violent and vicious love-makings, liaisons, desertions and new alliances—a series of abruptly terminated episodes, some full of life's gaiety and others touching the seamy level. Interest and suspense are kept alive by the frequently changing scenes. One feels that the sword of Damocles may fall at any moment.

At the end of these twenty-nine years Madelon winds up in Tunis, North Africa. She has reached the rock bottom of the lower depths and is taking life as it comes. In a dark corner of the old wall of the city she parks her howdah and holds forth. Only one distinction does she make, to wit, she will have nothing to do with sailors. Her own son, now a young man, whom she had to give over to the public charities when the exigencies of life pressed too closely upon her, was taught the sailor's trade and put to sea, and she lives in continual dread that he may some day come to her, not knowing that she is his mother and the mother no longer able to recognize her son.

Here the playwright has struck some pretty solid stuff. It is nothing tasteful, by no means, but it is profound. A drunken sailor, who is apparently Madelon's son, does come and demands to be received. Her protests and struggles having no effect upon him, she finally blurts out the plain facts of the case. The insinuation that she may be his own mother throws the lad into a furious anger. In his drunken struggle to avenge the name of his mother a gun that the sailor has been handling is discharged and he is killed. For this Madelon is thrown into prison, from which she emerges an old woman twenty years later. Her freedom from iron bars seems less important to her than the greater freedom which age and ugliness have brought to her—the freedom from the stares and desires of men.

Then follows the epilog, going back to the beginning and showing the young girl impressed by the old woman's story and thus returning to safety.

There is a great sermon in the play and some bitter pieces of reality are graphically set forth in accentuated settings. But it is difficult to accept a moral from it all. For Mr. Knoblock, while concentrating his efforts in relentlessly punishing one woman who sins, allows other women and men to revel in unobstructed debauchery for no justified reason and without once being brought to answer for it. And the lesson brought out is so thickly smeared with bawdiness and filth that one would rather ignore the lesson altogether than accept it in such a repugnant form.

It is said the play was originally intended for motion pictures, where its possibilities certainly would have been greater.

The frequent change of location is not in itself disturbing, but the crowding of so many major incidents into two hours and a half proves a rather heavy load for people who attend the theater to be entertained.

The cast is well chosen and the acting is excellent throughout. In trying to affect a change of voice in some of the scenes, Miss Reed squeaks and mumbles a few of her lines so that they cannot be understood. On the other hand, she rises to superb heights on several occasions. Mary Robson, as Elise, in Scene 3 of Act I, almost barks out her retorts in the family argument that takes place. A little toning down would be an improvement. Exceptional portrayals are given by Grace Perkins, Henry Plimmer, Charles Trowbridge and Frank Morgan.

As for the gentle title of the play, the only connection between the two is a bit of mumbled crooning, supposed to be symbolic of innocence, that prefaces or concludes several of the scenes.

Whatever else may be said of it, "The Lullaby" is an unusually effective piece of drama. Also, it is the kind of a play that A. H.

(Continued on page 73)



# ACCORS' EQUITY ASSOCIATION

John Emerson, President. ••• Ethel Barrymore, Vice-President.  
 Paul N. Curner, Counsel. Frank Gillmore, Executive Sec. Treas. Grant Stewart, Rec. Sec.  
**LOS ANGELES OFFICE** 6412 Hollywood Blvd. **NEW YORK** Tel. Bryant 2141-2  
**CHICAGO OFFICE** CAPITOL Bldg. **KANSAS CITY OFFICE** Gayety Theatre Bldg.

## First Aid for Japan

The following resolution was passed by the Council:

"In view of the appalling nature of the disaster in Japan and the deep sympathy which all men and women the world over feel for her, the Council of the A. E. A., knowing that its members have always been the first to respond to any call of humanity, not only begs its members to give freely of their money, but also to donate their services for a special Sunday night benefit performance of plays now running, to the end that the Theater of America should raise a substantial sum toward alleviating the suffering."

All the powers in the theater have united to make this event worthy of our great profession. Copies of the resolution have been sent to all New York deputies.

## Conditions of the Bond

The Council passed the following resolution, which makes clearer the obligations of the manager if he is to receive the benefit of Equity's bonding its members:

"Moved, seconded and carried that in the case of a contract jumper the Council will only reimburse the manager when he has lived up to Clause 18 of the Independent Contract, which provides not only for the engagement of all Equity casts, but that the actors shall be fully paid up. Under the Independent form of contract the manager has obligated himself to do this, and if he fails to live up to his signed agreement the A. E. A. does not have to pay the equivalent of two weeks' salary for the offending member."

As the resolution distinctly says, the manager has agreed in the contract to do something which is perfectly easy to perform. When an Independent manager is engaging his cast he has simply to ask the member to show his Equity card. If the card is not up to date he can inform the member that in order to belong to his company he must either make himself in good standing or apply for the excused card, which allows the member to pay up his dues at the end of the second week of his engagement. Thus no actor is kept out of a job because of temporary financial embarrassment. When the semi-annual dues periods come around (that is, the first of May and the first of November), the manager or his representative can inform the company that they must all show fully paid-up cards within the next four weeks.

This is not asking very much of the manager, in view of the insurance that he receives. Equity was glad to obligate itself to pay the manager the equivalent of two weeks' salary in case one of its members in good standing jumped his or her contract. Equity's stand against contract jumping has decreased this evil very materially, and consequently enhanced the business ethics of the profession.

But the manager must co-operate with us. Otherwise the work we have set ourselves to do cannot be thoroughly accomplished.

## Grand Jury Gets "Gertie's Garter"

Members playing in "Getting Gertie's Garter" in Los Angeles were indicted, along with the manager, and the play was stopped. We believe our members have an excellent defense and one applicable to all actors placed in similar circumstances. The kernel of the argument is that an actor is compelled to speak the lines which are set down for him and all amendments which the author or the stage director may make. The actor is not consulted in any way, shape or form. It frequently happens that the actor at the first rehearsals may think the lines of his part or the play as a whole rather raw, but experience has shown him that both of these may be changed before the opening night. If he continues rehearsing after the ten-day probationary period, he cannot quit if he would without the payment of two weeks' salary, and this amount he may not even possess.

In this specific case he has another defense. "Getting Gertie's Garter" has been played all over these United States. As it has passed the censors in other cities there was every reason for the actor to presume that it would not be objectionable in Los Angeles.

We are aware that some of these arguments have been used by us before in this column, but we are often compelled to repeat ourselves for the benefit of those who may have forgotten or who failed to read the first comment.

## More P. M. As. for A. E. A.

Arthur Hammerstein has resigned from the Producing Managers' Association. The breach in its ranks is widening. Incidentally Mr. Hammerstein is reported in The Morning Telegraph to have said: "You can tell the world I'm going to apply for membership in the Actors' Equity."

This remark, in conjunction with A. H. Woods' letter, which was published in last week's Billboard, together with other similar comments, should be sufficient refutation to the "lady who defames us" that the best known managers have any fear of the A. E. A. or the Equity Shop policy. If the officials of the A. E. A. were the creatures this lady describes, is it conceivable that any manager—and they know us well, seeing that they refer to us almost daily—would consent to recognize us in any way whatsoever?

## The Prodigal Debt

A claim of \$15, a balance of salary due, has been on our books for five years, but the manager's financial position has been so bad that he could not pay even this small amount. However, about a week ago we received a check and have transferred the amount to our surprised member.

## Ads for the Absent

Managers should bear in mind that an actor's name is his greatest asset, and that, if he leaves a company, the manager has no right, legally or ethically, to continue the use of that name in his advertising.

Equity has had to come out rather severely on this point on several occasions.

To continue the argument a step further, it is also obviously unfair to any artist if, thru his sickness or some other reason, someone else plays his part and no announcement of the substitution is made. It is not only unfair to the first actor, but also to the understudy, who may have been preparing for just this chance for years.

## Transfer Ruling

We appreciate the troubles of the managers and are anxious to relieve them when it can be done without jeopardizing the rights of our members. The owners of the Blank Blank Company are upright in their dealings; we realize that their particular type of production necessitates the transfer of an act from one spot in the entertainment to another, or even from one show to another. But this last-mentioned transfer cannot be permitted if the

artist has been given to understand that he has been engaged for the New York production and not for the same piece on the road. The actor, having every reason to believe that he will be located in the metropolis for a considerable period, may have entered into personal obligations which he cannot possibly avoid without grave financial loss.

## Second-Hand Jobs

Members engaged to take another actor's place and rehearse out of town should insist upon cutting out the ten-day probationary clause in the contract.

It is not fair to ask an actor to leave his home to travel far, and then subject him, after one or two imperfect rehearsals, to comparison with his predecessor, who was enabled to work into his part at the same time as his companions were working into theirs. No matter how good the successor may ultimately prove to be, he rarely shows up well at first in comparison to the ease acquired by the original.

When such an engagement is offered, no matter what the manager may promise, insist upon at least two weeks' employment; then, perhaps, he may not be so ready to jump at the conclusion that the actor is not suited to the part.

## Two Years To Collect

A night or two ago, one of our representatives went over to a certain theater and asked to see Miss Blank. Word was sent out asking him to kindly call upon the lady in the morning; but he replied that it was absolutely necessary that he should see her at once. He was accordingly ushered into the theater, and, over a rock piece a startled face, partially covered with cold cream, peered at him.

"What's the matter?" asked Miss Blank. "I'm all right with Equity."

He replied sternly: "Have you a free hand?" She stretched out her hand timidly across the rock and he placed in it a check for \$118, collected from a claim dating back two years. Her relief was unmistakable, and she announced happily that she was going to send the check straight home to mother.

## Ask the Man Who Owns One

Members of the Community Chautauqua "Potash" Company at the close of their season in Tyrone, Pa., declined to return to New York by auto truck. Such vehicles are hardly built to carry passengers and are very uncomfortable.

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

**F**ORTY-ONE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith and Charles Murray Blackwood.

Members are warned not to rehearse over the ten-day probationary period before making a definite arrangement regarding salary. The MINIMUM Chorus Equity salary is thirty dollars in New York, thirty-five on the road. That means that the manager cannot pay you less than that amount. He can pay you as much more as you are worth to him. But, if you rehearse more than ten days, and he refuses to give you any more than the minimum salary you cannot leave the company before the opening without paying him two weeks' salary UNLESS you have made arrangements with him before the ten days are up that you are to receive more. There is just as much difference in the ability of the individual chorus man or woman as there is in the ability of different principals. We have established a MINIMUM salary so that the less gifted member will be assured of a living wage. But there is no desire and no reason why this minimum salary should be a drawback to the chorus member who has

studied and worked hard and is in a position to demand more.

Members joining companies controlled by independent managements AFTER the company has opened should ask for a contract before beginning rehearsals. If you don't get this contract report to your organization at once. The ten-day probationary period applies just as much to the individual rehearsing after the opening of the production as it does to the company rehearsal. It is easier to establish both the salary agreed upon and the length of the rehearsal if you have a contract. Of course, before the opening the organization attends to the issuing of contracts.

The Chorus Equity dancing school gives lessons for a dollar an hour. These are, in almost every case, private lessons. Lift yourselves out of the thirty and thirty-five dollars-a-week class by improving your work. The association does not benefit one penny by this school; it is maintained because we are anxious to make our members the best trained chorus people in the country.

Do you hold a card paid to November 1, 1937?  
**DOROTHY BRYANT,**  
 Executive Secretary.

The distance to be traveled was over 300 miles. The old-fashioned railroad was much preferred.

## Defining Equity Shop

In the course of a speech in San Francisco our representative, Theodore Hale, made the following very pertinent distinction between Equity Shop and Closed Shop:

"If an independent manager had a seven-part play and assigned six parts to Equity members and the seventh to a non-Equity member and the Equity people declined to work with the nonmember and refused to allow him to become a member of Equity then that would be closed shop, because we would be imposing a precedent condition necessary to his engagement and in the same breath closing the very avenue by which he could comply with that condition. But if we simply establish a reasonable condition within his power to perform, and if we invite and assist him to comply with that condition, that is not discrimination and is what we term 'Equity Shop.'"

## A New Baconian Acrostic

A Shakespearean pageant was to be given on a large estate in an English country town. At the last moment the man selected to play the part of Applus Claudius was taken ill. The only person available to fill the part was a little Cockney chap employed on the estate as a gardener.

Clad in a short Roman toga he stood shivering in the breeze, his bare knees knocking together.

A portly British dowager approached him, and looking him over thru her lorgnette, she said: "My dear man, you're Applus Claudius, are you not?"

"Applus Chaudius," answered the cockney, "appy as 'ell!'"

## Balance Sheet Explained

It has been brought to our attention that there is a certain confusion in the minds of some members with regard to the item in the Annual Balance Sheet which includes among the assets of the Association "Equity Players, Inc., Guarantors' Fund, Cash \$215, and Loan from Guarantors' Fund \$51,550," a total of \$51,765, and then the same amount appears among the Liabilities of the Association as follows: "Equity Players, Inc., Payments by Subscribers to Guarantors' Fund \$50,765, and Due for Capital Stock \$1,000."

It is apparent that these two items balance one another. In one place they are an asset and in another a liability and must be included in the auditor's statement. Yet, as a matter of fact, the money never did belong to the Actors' Equity Association at all, but the Actors' Equity Association held it IN TRUST for Equity Players, Inc., an entirely separate financial organization.

The sum mentioned was the amount subscribed by the professional guarantors of Equity Players, Inc., and as this fund was started before Equity Players, Inc., had begun its own financial organization the Actors' Equity Association consented to receive these contributions

(Continued on page 53)

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W. C. Fields

"POPPY" at the Apollo is brilliantly reminiscent of the Commedia Dell'Arte or improvised comedy which the Italians made famous about 300 years ago. A self-styled American Commedia Dell'Arte, Inc., gave "The Song of Songs" and "The Show Booth" with James Watts at the Lyric last spring. The program described James Watts as a modern counterpart of the earlier Italian school. There is no objection to identifying Mr. Watts with the improvised comedy that originated in Italy and established its theater about 1500. But Mr. Watts and his personal skits and "The Song of Solomon" were two separate entities with no relation one with the other. The Italian improvised comedy was always funny. The American Commedia Dell'Arte, so called, was entirely dull. It originated in Russia and was modern in purpose.

We have individual actors whose methods of amusement are reminiscent of the Italian "stock company" of the early days. H. C. Chatfield Taylor considers that the Charlie Chaplin movies come nearest to the commedia dell'arte of anything in modern drama. "Bozo" Snyder might be considered a direct descendant of the Italian comedy of art, his style representing the latter day when the traditional characters of the Italian plays transferred their activities to pantomime.

In "Poppy" we have a near approach to the commedia dell'arte in play form. The Italian actors of three hundred years ago acted scenarios. They supplied the dialog by their momentary wits and they supplied comedy by their skill and merit. One of the stock characters was a mountebank who stood on a bench, sold his showman's medicine, introduced a singer, and made a comic bow by having his heels tripped up or by having a bucket of water dumped over his head. Ben Jonson gives a description of the Italian players. He may have seen them himself or he may have obtained his information from a traveler:

Arlecchino the charlatan (he is really the companion to Gratiano, chief charlatan) has the bench arranged for mounting to sell his wares; then the servants put on it a seat and a valise, then call the companions; Gratiano and Turchetto (the latter a girl disguised as a page) come out of the inn, all mount the bench and Turchetto begins to sing and play; Flaminia stands at the window to see the charlatans; Burattino comes to look on; then Pantalone arrives, salutes Orazio and all stay to watch. Gratiano praises his goods, Arlecchino does the same; Turchetto plays and sings. The Captain, seeing Flaminia at the window, suddenly salutes her; Francheschina salutes the slave-boy. The Captain observes Arlecchino, recognizes him as the man who holds in governance his lady, and pulls him down off the bench. Pantalone tells Orazio that the Captain is his enemy; Gratiano raises his hand against the Captain, the Captain same to him; Arlecchino sees, Captain follows, and in the bustle the bench is overturned and every one runs into his own house.

In this very piece Mr. Fields might have played Arlecchino or Gratiano. In the improvised "stock" there was always a scenario to outline a plot. It was never taken seriously, and it could be as mixed and inconsistent as the sense of fun required. There were always the leading old men, jealous rivals with no morality. Pantalone was one and the charlatan or Doctor was the other. There were the comic servants, a daughter, a comic old woman, a prima donna and a lover. In the last act there was usually an "identification" in which the lost child (often stolen by the Turks) was restored to its rightful parents. Perchance a locket was the means of identification. The most popular feature of the entertainment was not its plot, but the "lazzi" or comic business with which the plays were loaded. Both the clowns and old men did their comic stunts, played practical jokes or gave an exhibition in sleight-of-hand.

"Poppy" was written all unconsciously as a commedia dell'arte, but with W. C. Fields in the cast the play seems to revert to the comic style of the Italian comedians. Mr. Fields plays the charlatan with time-honored detail. He makes sudden exits to escape the police, and he makes unexpected entrances for a love scene. He stops the show every once in so often with a comic "lazzi" that could never be written but it makes kings laugh and send the shopkeeper into hysterics. Beside Mr. Fields stands his comic servant, wearing a mob cap and looking like an old print from a costume book of 1500. Even the squeaking shoes might have been on the list of "necessary things", along with a bench and a barrel of water.

Madge Kennedy, as the "daughter" of this showman, takes the part of the prima donna. She would make a pretty Columbine, but as the first lover falls in love with her she must be the prima donna. She qualifies very prettily in the part. There is Emma Janvier, as the "widow" and man-seeker. There is the gentle lover in Alan Edwards, and there are the other comic characters, young or old, as you will, that keep the plot lively and that help in the "lazzi". The "identification" in the last act is by means of a locket, and the beautiful prima donna is given to her lover with an honorable name and a dowry besides.

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

The plot of "Poppy" is a fairly typical scenario that makes no appeal to credulity. The lover falls in love with the charlatan's "daughter" as a matter of course. The "widow" has a love scene with every man in the piece. The "lazzi" of the comedians with their versatile tricks and consummate skill is the real art of the entertainment.

Mr. Fields belongs to the "original stock company", which is the name given to the commedia dell'arte in the July issue of Equity. His individualized character, his well-trained voice and pose, his adroit sleight-of-hand, his inimitable genius for entertaining an audience fifteen minutes with a hat, a musical instrument and a sheet of tissue paper, has the same sort of elemental fun and pantomimic skill that made the Italian comedians

Alan Edward is one of our best gentlemen in light plays touched with song and dramatic moments. What he lacks in force he makes up in a refinement of manner that is well poised and well ordered. He is not a showman, but a genial actor with a fine personality and respect for his work. Jimmy Barry is an amusing rural character. Luella Gear comes too near to being an extra character in this piece. She has too little to do and too little excuse for doing it. Her splendid wholesomeness is a great asset to her attractiveness. Even when her opportunities are second rate the audience senses the first-rate quality of humor that is lurking within her. Miss Gear's secret appears to be the spirit of a clown in the person of a gentlewoman. To Mr. Fields belongs the glory of "Poppy". This actor is restoring a type

SYMONA BONIFACE STEPS IN

SYMONA BONIFACE played Mary Newcomb's part in "The Woman on the Jury" at short notice. Altho she is the daughter of the well-known actor, John Boniface, and altho she has had considerable experience as an actress, the New York managers have been cautious about engaging her for Broadway productions. "You are too large" has been one excuse. "You ought to play vamp!" has been another, and "We haven't seen you work yet" has been another. Miss Boniface has not been discouraged by the usual skepticism of the office. In order to get her toe on the ladder she agreed to be general understudy for the current season. She understudied Mary Ryan and other members of the cast in "Red Light Annie", and in "The Woman on the Jury" she had three or four other parts, which gave her about six understudies in all. As Sam Forrest kept closest watch of her, it was at the Morocco Theater with Miss Ryan where Miss Boniface did most of her watchful waiting.

On the first Sunday of September, however, word was passed around that she might be needed at the Eltinges. She, therefore, began the study of Miss Newcomb's part in "The Woman on the Jury" in case Miss Newcomb were called away. There was no further warning of danger until Wednesday. The expected interruption did not occur, but Miss Newcomb had been taken suddenly ill, and at four o'clock in the afternoon Miss Boniface was told that she must appear as the leading woman in the company that night. It was too late to call a company rehearsal and it was too late to tell Miss Boniface that the script she had studied had undergone cuttings and changes during rehearsals. It was a trying situation. "The Woman on the Jury" has the usual situations of a courtroom play, with its numerous cross-examinations, rapid fire and abbreviated speeches.

Special credit is due to Miss Boniface that she had the presence of mind to master the situation. In the prolog she was fluent of speech and easy of manner. The unwary audience had little occasion to surmise that there had been a sudden change in the cast. Throughout the play Miss Boniface concealed her nervousness, and at no time did she rely on the prompter for assistance. Unexpected changes in the speeches and tricky pieces in the dialog and long speeches required her to think her way out of difficulties and to depend on conscious memory in certain instances. Luckily she has a logical memory, which enabled her to keep the movement of the scene always in motion.

Such an event is a severe test of emotional poise and adaptability. It would have been quite different if Miss Boniface had been standing in the wings every night, absorbing the play, but instead of that she had been at the Morocco with another company. It was an embarrassing instance of stepping in "cold". Notwithstanding these handicaps, Miss Boniface gave a satisfactory performance. The audience easily forgave the momentary hesitations. There was never the feeling that an incompetent actress was playing the part. Quite the contrary.

Miss Boniface has a bearing of self-possession on the stage, rather distinguished features, a clear voice, cultured speech, and a good deal of sincerity. Why anyone should call her too large for the parts she elects to play remains to be explained. She appears to be no larger than Helen Gahagan, who stepped onto Broadway quite unannounced, and in stature she could play younger sister to Luella Gear, popular in "Poppy".

Miss Boniface is industrious, clean cut and adaptable. She covered considerable gamut as the "woman on the jury". She was youthfully romantic and gentle in the prolog. She was more mature and reserved in act two, and in the final act in the jury room, she conveyed convincingly the anguish and horror of the woman who must confess her secret for the sake of womankind. In 1921 Miss Boniface had a tiny part in "Ladies' Night". Aside from that her emergency call to the Eltinges is her only appearance on Broadway. She stepped into a rather uninviting opportunity, but her success in meeting the situation inspired confidence in her audience. They gave her a heartfelt curtain call at the end of the play. Those who realized that she had played without rehearsal or direction were the last to leave the theater.

in unwritten drama an institution in Europe and the originators of all the clowns memorable in the latter days of pantomime, extravaganzas and the modern circus. The real circus clowns are a thing of the past, but Mr. Fields is here in the flesh. The popularity of this sort of clowning is imperishable. The Chaplin pictures and Mr. Fields with his medicine bench are witness to the fact.

The author of "Poppy" unfortunately did not know that she was writing a commedia dell'arte. If she had, she might have given Emma Janvier and Robert Woolsey more comic "lazzi" and more amusing complications with the plot. As it is, Miss Janvier and Mr. Woolsey are a little bit out in the cold with Mr. Fields lurking about the stage. Miss Janvier is able enough in comic absurdity and Mr. Woolsey is nimble enough to be very useful in "episodes", but the play was not written for them and it was not written with as much commedia dell'arte spirit as the situation invites.

Madge Kennedy is a pleasing actress in "Poppy". She has artful as well as natural grace. Her singing voice has acceptable sweetness and quality and shows musical training. Her personal charm combines appealing beauty and vivacity and a Pickford smile that is tender. Miss Kennedy takes her musical role neither too seriously nor too lightly and she knows that it is all for amusement.

of comedy that delighted kings and helped to make Moliere an actor and a comic dramatist. "Poppy" raises some of the eternal verities of laughter to a clean, high plane. It makes "Little Jessie James" seem like a cheap show in comparison with its constant appeal to vulgarity for laughter and its chorus waddle substituted for comic genius.

The last act of "The Woman on the Jury" is the best. The court-room scene in act two is effective. Stanley Jessup as the Judge holds to a well-conceived characterization. John Craig and Elwood F. Bostwick keep their balance as the two lawyers, Mabel Colcord as the distraught mother is conventionally satisfying, and Florence Finn is unusually pliable in tears and sobs. She plays an emotional scene with no sign of artificiality or conscious effort. It must be said, however, that emotional scenes in a play of this order are on a low plane compared to the sustained emotion and high dramatic level of the third and fourth acts of "Children of the Moon", now playing at the Comedy.

In the jury room of the play at the Eltinges, there is more originality. This composite picture of a jury shut up and shut in behind closed doors gives an amusing and somewhat minute study of human nature. It shows exactly how human minds work and this general collection of minds has its mass elements as well as its individuality. The scene is care-

fully directed. Lester Lonergan has a happy faculty for organizing scenes of this description. He has a good ear and a sense of orchestration. It can always be seen in his plays. The cast is carefully chosen and each actor keeps entirely within the bounds of his legitimate business.

Bennett Southard uses his voice with understanding. He gives his somewhat skeptical man about town an intonation of head tones with argumentative curves into high pitch. He varies and blends this upper resonance and pitch with deeper resonance and fuller tone for the dramatic moments that require the note of finality and sympathetic understanding. This is all smoothly done and gives a well-shaded individuality to the part.

Henry Daniell, as the husband of the woman on the jury, always sounded out of key with the rest of the company. Mr. Daniell is an Englishman with a somewhat noticeable British intonation. He speaks in a sophisticated British head tone in a voice that betrays no spontaneous emotion. Mr. Daniell is expected to contribute some suspense to the plot. Possibly this husband will be the unforgiving sort of man who will leave his wife when he knows her secret. But even an affectionate husband might be like that. Mr. Daniell looks unforgiving and a bit too impenetrable to be sympathetic to the right extent. With this type of man we don't care so very much what the husband does. Mr. Daniell has sober cheeks and his voice always strikes a note of social distance and neutrality. It is too entirely the voice of conventional society with hardly a suggestion of domestic intimacy. Melodrama deals with elemental emotions and it tends to deal with them in their crudest form. As the American husband who loved his wife, who was humiliated and stunned by her secret, and yet who loved her sufficiently to forgive her, Mr. Daniell was conventionally British and detached. His voice practically never came down to a spontaneous utterance and a heart quality. Mr. Daniell was the off note in the orchestration, altho he was part and parcel of the fundamental story of the play. Mr. Daniell made the husband a much less appealing person than the bad man, played by Fleming Ward, in the prolog. Frieda Inescort gave a pathetic touch of wistfulness to the part of Marion, a part that required different technique from anything she had to do in "You and I".

Adelaide Fitz Allen as the Vermont country woman was true to the character she represented. Her dialect was consistent and showed a careful observation of rural speech in New England. Something nearer to Miss Slade's pronunciation is needed by some of the characters in "Tweedles". It will be some time before we see a New England character as individual and amusing and true to life as the character of Hanna, played by Edna May Oliver in Owen Davis' "Icebound" last season.

Answers

F. Lelaer—The word "elementary" has stress on the third syllable, and the following syllable is weak (e-l-"men-tu-ri). Webster gives a secondary stress to the first syllable, but that stress if used at all should be very weak. The obscure e-sound in the fourth syllable is always weak in the cultured speech of America. In British speech this obscure sound is sometimes entirely suppressed so that the pronunciation becomes (e-l-"men-tri). The first pronunciation is the one I would teach and recommend for general use (e-l-"men-tu-ri). Remember that in final syllables ending in "-ly", "-ry", etc., the i-sound is more lax than when it is sounded in other syllables.

"More" and "door" should be pronounced with the aw-sound in "law", shortened, and followed by obscure-e (u). This gives us (daw-u) and (maw-u), but remember that the aw-sound in this case has the quality, the not the length, of the vowel sound in "law". This open o-sound is a little lower in tongue position than the o-sound in "go". In British speech "more" and "door" may be heard as (maw;) and (daw;), but on the American stage these pronunciations are treated as ultra-British pronunciations. John Barrymore, Mary Shaw, Gilbert Emery and Norman Trevor pronounce "door" as (daw-u). Lionel Atwill and Roland Young, both British actors, pronounce "more" as (maw-u). Do not be misled by the hyphen in these illustrations. Think of the obscure e-sound in these pronunciations as a glide-vowel rather than as a syllable. The point is to distinguish between (aw;) as a pure vowel sound and (aw-u) as a vowel combination. The other point is to remember that the aw-sound is not as low or lax as the aw-sound in "on".

"Your" and "sure" have the oo-sound in "wood", followed by obscure-e (u). The pronunciations are (yoou-u) and (shoo-u). In these cases think of the final sound, obscure-e, as a glide vowel rather than as a syllable. In England these words may commonly be heard as (yaw;) and (shaw;), but these pronunciations are not standard in cultured speech. They would not be taught as Standard English. John Drew pronounces "your" as (yoou-u), and this was the pronunciation of the late Louis Calvert. Cyril Keightley, of Australia, also says (yoou-u). There is good agreement on this pronunciation in careful speech. See The Billboard of March 10, 1923, for a dis-

(Continued on page 42)



By Elita Miller Lenz

## THE SHOPPER

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.

All communications should be addressed to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York.

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Every article described on this page may be purchased thru the Shopper.

We wish to impress upon our readers the fact that ALL articles mentioned in this column and in Milady's Beauty Box may be purchased thru The Shopper. Many of our readers write The Shopper, asking WHERE the various items mentioned may be procured, thus losing time.

The charm of ostrich trimming is pleasingly exemplified in the photograph reproduced on this page. When combined with satin, rhinestones, pearls and tulle it makes a costume of soft becomingness. For the benefit of those readers who design their own costumes, ostrich trimming may be purchased from 50 cents to \$1.50 a yard, depending upon the length of the frills.

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We have on hand a number of folders showing natty Bramley suits, coats and frocks with hats, all on sale in a leading Fifth avenue shop. These are for small women and misses from 14 to 20 years, but they may be worn by the woman of 40 if she is small.

Another folder shows winter coats, hats and leggings to match for the kiddies from 2 to 6 years. Sent gratis on request.

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Artificial flowers, fruits, papier mache Egyptian vases, Sphinx, urns, etc., palm trees, (Continued on page 42)

## IS MAKEUP A LOST ART?

We are wondering why managers who produce plays and directors who direct them do not have something to say to the players, especially to the principals, about that most important branch of the theater art, namely the matter of makeup.

For a long time we have intended writing a line or two relative to the manner in which

many players in many New York productions make up their eyes. We dislike to believe that the managers and directors themselves do not know enough about the basic reason and art of makeup to constructively advise these offenders. However that be, it would appear that players are given a perfectly free rein (Continued on page 42)

## MARGARET SOUSA



In her famous ostrich feather costume, worn in "You'd Be Surprised", at Covent Garden, London. (See Shopper's column for further comment.) —White Studios.

## MILADY'S BEAUTY BOX

"Bleach tan before it fades to sallowiness," advises Elizabeth Arden. "Nourish the skin with delicate oils to replace the natural emollients which have been parched by sun and dust." As so many of our readers are on tour and are unable to visit Miss Arden's beauty salon for treatment, we are going to list herewith two preparations used by Miss Arden in restoring sun-sallowed skin to its original fairness:

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Mme. Rubinstein also makes an eyelash cream, which stays the falling of eyelashes (Continued on page 42)

## GLIMPING THE MODE

### RED LIGHT ANNIE'S DRAMATIC COSTUMES

Mary Ryan appears in the first scene of "Red Light Annie" as a village bride, wearing a tan tailleur entirely too smart for so unsophisticated a lass, but nevertheless worthy of comment. It is a tan coat frock set off with white linen collar and cuffs, modish brown velvet tam, light tan hose and brown suede pumps.

In another scene, after she arrives in the wicked city and her husband is sent to prison for a crime that he didn't commit, Annie is seen in a nondescript costume that truly proclaims "small-town class" and presents a foil for the red velvet gown worn by Annie after she becomes a cocaine addict and known notoriously as "Red Light Annie". The red velvet gown is enhanced by a rhinestone stomacher and shoulder straps, the skirt gracefully draped to the side to reveal silver pumps with hose to match. Jade earrings lend a color note that emphasizes the tired blue of Annie's eyes, while the red of the gown and the red glints in Annie's blond tresses make her "all lit up" indeed.

Warda Howard, as the naughty Mrs. Martin, who assists in our Annie's downfall, looks very stately and distinguished whenever she appears, especially in a gown of green and gold brocade, with a vampire-like cape of black chiffon, bordered with gold designs, that features bathing sleeves and a long, pointed train.

### SHIRLEY MASON IN THE "ELEVENTH HOUR"

Is a charming contradiction to the assertion made by style extremists that the waistline is to rest on the knees. She presents the straight, "tubelike" silhouette. In a gown of brocaded metal cloth, with a straight front tier of gold cloth on which is set horizontal borders of monkey fur.

### MADGE KENNEDY IN "POPPY"

The tuneful musical comedy at the Apollo Theater, also turns a saucy back on the long waistline by adhering to the fitted bodice and normal waistline effect in a series of charming frocks, alluringly feminine creations of ruffles, laces, ribbons and petals.

The chorus girls, too, in "Poppy" are delightfully girlish and feminine in gay-colored cotton frocks generously trimmed with frills. Silk plaids and ginghams as well as the hustle theme are played up to splendid advantage in shades of blue, pink and orchid. White gowns of period bouffancy are enhanced with hand-painted color motifs.

### CAROL MCCOMAS ON PSYCHOLOGY OF CLOTHES

We were admiring the Dresden silk dress which Carol McComas, as the heroine of "The Jolly Roger", at the National Theater, New York, wears on the desert island after the captain of the pirate ship penetrates her cabin boy disguise, a period dress with pointed bodice and lace frills.

"I had such a DIFFICULT time to make it look worn and soiled," exclaimed Miss McComas.

"Worn and soiled?" we asked, puzzled. "Oh, DON'T tell me it doesn't look worn and soiled," lamented Miss McComas, "after all my daily pilgrimages thru the theater with it wiping up dust and dirt."

We looked again. Sure enough, the dress WAS soiled and raggedy in places.

"Goes to show that the proof of the gown is in the way it is worn," said we, paying tribute to Miss McComas' personal charm that so fills the eye and mind that neither has the inclination to note details of clothes.

"Critics are not always infallible judges of the worth of a costume," remarked Miss McComas roughly. "Once, after I had spent days searching for a gown that would fit the personality of a young lady in moderate circumstances and finally bought an unpretentious little dress for the modest sum of twenty dollars, a dramatic critic said in his column that he couldn't reconcile my gorgeous plumage with the income such a character would have enjoyed!"

Those who have seen Miss McComas in the modest but smart tailleur she wears in everyday life would never suspect that this young actress given plenty of time to the planning of her stage clothes. She always visualizes the character she is to portray fully clothed. She then designs and makes up the clothes (not in an expert manner, she says, but sufficiently well to enable a costumer to copy them). Having preconceived notions of how a runaway boy should look, Miss McComas decided to costume the pirate lad herself. She encountered difficulties. She was unable to find boy's clothes that were sufficiently worn, so she was obliged to buy clothes of an inferior quality and appoint herself daily duster of the National Theater. Woolen stockings of the roughest kind lend a note of realism to the cabin boy costume ensemble.

"I do not feel comfortable in clothes that do not harmonize with my mental idea of how a part should be costumed," said Miss McComas. "Clothes must fit the character. If (Continued on page 42)



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Nets are made of real human hair, guaranteed double strength. Obtainable in all colors except grey and white. Cap or fringe styles. Some better made. State color and style, with name and address. Cash, money order or stamps accepted.

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**THE BURTON SHIRT CO., INC.**

Shirt Makers for more than Quarter Century.

Custom Shirts as Low as \$3.50

Imported and Finest Domestic Materials.

135 West 42d Street, NEW YORK CITY.  
101 Prince Street, New York City (Workrooms).

Tell them you saw their ad in The Billboard.

# MANSTYLES

Clothes Make the External Man and Often Clinch the Engagement



THE \$25 TUXEDO

Here is a sketch of the \$25 tuxedo. We have received so many requests for booklets illustrating this garment that our stock of same is now depleted, so we have had it sketched.

This smart dinner coat is patterned after the prevailing English model, having a rather short coat and a long soft roll to the collar.

The Shopper will be glad to fill your order for the tuxedo.

Have your shirts made to order, making selection of the fabric from swatches or samples, which will be sent you on request. The shirt maker specializing in made-to-measure shirts charges as low as \$3.50 per shirt. Correct fit and sleeve length assured by a complete measurement chart which will be sent with samples.

We still have on hand copies of the interesting make-up booklet, which not only gives dependable hints on character and other make-up, but tells all about the advantages of buying grease paint in collapsible tubes. Send two-cent stamp for copy of booklet.

To return to the subject of the dinner coat, we wonder if our readers have noticed that there is vulgarity in the common practice of wearing nonchalant-looking knockabout hats

IRENE BORDONI



Star of "Little Miss Bluebeard", at the Lyceum, New York, wearing the pajama costume mentioned in last week's "Glimpsing the Mode" column. They are made of jade green satin, with sash of shrimp-colored satin, embroidered in Turkish colors. —Photo by Paoh Bros., New York.

with the tuxedo. Not that we despise nonchalance. On the contrary everybody admires that quality that so few men carry gracefully, but it belongs to the realm of workaday and sports apparel.

There is only one correct hat to wear with the tuxedo and that is the black derby. It is dignified and harmonizes with the dinner coat. A second choice is the soft black felt of evident good quality. In other words, black and white are the proper colors for evening wear.

Be sure to read the article on makeup on the Feminine Frills page, and perhaps you will see something that the wife has been wishing for listed in The Shopper's column.

"Toupetts" is the subject of an interesting booklet on hair goods, profusely illustrated. If you desire one of these catalogs and desire to keep your inquiry confidential, simply address "Roberts", care of The Shopper. We will see that your letter is reforwarded to the toupet maker unopened.

There is a hair specialist in New York who is having wonderful results in curing baldness.

(Continued on page 42)

## A Dainty Deodorant



It is a smooth, white, unscented cream — soothing and very refreshing. It eliminates odors of perspiration. It gives to the body a wonderful sweetness throughout the day and night. All that is necessary is to put a little under the arms—anywhere.

Send 25c for a jar today.

**EVERSWEET CO., 62 Cliff Street, New York**

## Nature's Dandruff Remover "Funori" SHAMPOO

USED IN JAPAN FOR 1000 YRS. MARVELOUS HAIRWASH GRANULES  
**50¢ AT YOUR DRUGGIST OR SEND DIME FOR TRIAL PACKAGE TO**  
**MANGO TANI CORP**  
3 WEST 29th ST. N.Y.

## WIGS of All Descriptions LEIGHNER'S & STEIN'S MAKE-UP

**The Kettler Company**  
32 W. Washington St., CHICAGO

## WRINKLES

Oriental Creme Damascus

prevents and removes wrinkles, crows' feet, rough skin, enlarged pores and improves all skin surfaces. Used by prominent society, theatrical and musical people thruout the country.

\$1 the jar by mail  
**Madam Marie Shields,**  
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Don't throw away your old silk stockings. Have them Refooted, Reshaped and Steamed. Guaranteed refinished like new. We use the finest mercerized thread. **50c PER PAIR.** Launder first and send stockings parcel post. Remit cash or money order under separate cover. Black or White Stockings are O. K. Colored ones must be dyed black to insure perfect matching of color. Add ten cents per pair for dyeing.  
**ROSE-WELT HOSIERY MILLS,**  
Dept. B, 168 Fifth Avenue, NEW YORK.  
Circular Upon Request

**STAGE CAREER AGENCY**  
(Connected with Louis Hallett's Office and The Little Theatre Service Bureau.)  
The Only Institution Combining Training and Engagement, which is a Guarantee of One's Talent, saving much of Time and Expense of School Term, and meeting All Requirements of Managers.  
1493 Broadway, Suite 423, New York.

**SILK SHIRTS**  
DIRECT FROM MANUFACTURER  
SAVE 1/2 to 1/4 EACH  
SEND FOR SAMPLES  
**PIONEER SHIRT CO., 57A Fifth Avenue, New York.**

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## SHORT VAMP SHOES

New Fall Models of Highest Qualities.



\$10

Theatrical and Street Wear Slippers. Patent Coltskin with Dull Kid Trimming or Otter Suede, with Kid Trimming to match. Also Brown Satin with Suede Trimming to match. Other models in cross or plain strap effects in all leathers. Sizes 1 to 10, A to EE. Send for Catalog B. **290 Fifth Ave.** Both between 30th and 31st Streets. **511 Sixth Ave.** NEW YORK. 10% Discount to Theatrical People.



THE HESS PERFUME CO., Rochester, New York.

for a sunburned skin

**ELIZABETH ARDEN** recommends her famous **VENETIAN CLEANSING CREAM.** Soft, melting; penetrates the pores, dissolves and dislodges all impurities; cleanses gently, thoroughly. Supplies natural oils dried by wind and sun, soothes and heals, keeps the skin smooth and supple. Prevents burn and peeling after exposure. \$1, \$2, \$3.

Send for NEW edition "The Quest of the Beautiful." Write for Elizabeth Arden's personal advice on care of your skin.

**Elizabeth Arden**  
673-R FIFTH AVE., NEW YORK  
25 Old Bond Street, London.  
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## SALOME

REG. U.S. PAT. OFF. PERFUME

Distinctive — Luxurious — Alluring Suggests the haunting fragrance of a Temple Garden.



## PERSONAL WOVEN NAME TAPES

Best way for marking all articles of wearing apparel. Your name woven on fine white cambric tape in absolutely fast color lettering, strong, durable and will last as long as the article to which they are attached. Only positive means of identification and prevents loss of articles. Can be furnished in small quantities of one gross of a name at \$3.00 per gross. Sent upon receipt of price. Orders filled in one week.  
**UNITED STATES WOVEN LABEL CO.,**  
36 West 34th Street, New York.

## FREE BEAUTY BOOKLET

explaining how the FAMOUS **MARVO LIQUID SKIN PEEL PREPARATION** removes all surface blemishes, freckles, pimples, blackheads, eczema, dandruff, etc. Wonderful results guaranteed absolutely Painless and Harmless. Produces healthy new skin as Nature intended you to have. Write NOW—before you turn this page—for full details and free "MARVO BEAUTY BOOKLET." **MARVO BEAUTY PREPARATIONS**  
1656 Broadway, Dept. 32, New York.



Reflections of Dorothea

Here's hoping that on Fortune's Face  
You'll never see a frown.  
And that the corners of your mouth  
May never be turned down.  
That is the advice I gave to my friends and  
colleagues who came to bid me adieu before  
leaving the road. No matter what happens in  
the company or what the adversities may be,  
remember to keep a stiff upper lip.  
From the reports I hear, the season is  
moving very rapidly, especially on the "Gay  
White Way". I am so excited over the many  
activities that are going on that I feel I  
must put forth every effort to win my fight  
so that I can get back. Even dear Nellie  
Revell could not resist the temptation to stay  
away any longer. She just had to get nearer  
to the Rialto. When I received her letter  
telling me she was leaving the hospital after  
four years of confinement, and was taking a  
suite of rooms at the Hotel Somerset, I cried  
for joy because I know what it means to  
suffer. Miss Revell very kindly shared some  
of the flowers and fruit which she received  
with me. She is always broadcasting good  
cheer.  
One of my most delightful afternoons was  
created by a visit from Beulah Berson, prima  
donna of "George White's Scandals", now play-  
ing at the Globe Theater. Since it was im-  
possible for me to see the performance, Miss  
Berson did the next best thing by bringing  
some of the choicest bits of the performance  
to my bedside. She sang several of the popu-  
lar numbers from the show. When I told  
Miss Berson, in all sincerity, that it was easy  
to understand her success, with such a glorious  
voice, she modestly declared that the credit  
was due her wonderful teacher, Cora Reming-  
ton Hill.  
Miss Berson came to see me with Mildred  
Holland. We all know Mildred Holland or  
have heard of her.  
Madeline Goodwin, of the Leonard Players,  
repertoire, has written me that this company  
closes in three weeks. She expects to come  
East to play character parts for a large  
picture concern. She has told me that I would  
be the first one she would come to see.  
I just received a letter from M. Tello Webb,  
of the "Whispering Wire" Company, now play-  
ing in Chicago, that Miss Kay Laurell, lead-  
ing woman of the company, entertained the  
members of the company at a birthday dinner  
at the Lake Shore Drive Hotel Wednesday,  
September 5. A good time was had by all.  
They were also entertained at dinner at the  
Congress Hotel by Eleanor Brent, well known  
in stock and production circles, and recently  
married to Harry Poole, wealthy coal op-  
erator, of Des Moines, Ia.  
I was asked: "Have you any men readers?"  
Oh, yes; I have and I want to thank my men  
readers for the interest they have taken in  
my column.  
Bert E. Chapman, who played Mike in  
"The Last Warning", on Broadway, and who is  
going with Tom Fallon's new show, which is  
expected to open early in October, gave me a  
subscription to The Billboard. I also received  
a subscription from Charles Hollis, a nonpro-  
fessional, but interested in all things theatrical;  
also one from C. H. Bett, of Utica.  
Another one of my men readers, Clifford R.  
Crook, of Great Bend, Kan., writes me that,  
alho he has been deaf all his life, he has  
always been interested in things theatrical and

has been a reader of The Billboard for many  
years.  
I greatly appreciate all the "collumications"  
I receive from my dear readers. They have  
brought me a great deal of cheer and hap-  
piness. Hope they will continue to come in.  
I shall try to answer all my letters either  
thru my column or personally.

*Dorothea Antel*

GLIMPSES THE MODE

(Continued from page 40)

is really an inspiring task to make clothes a  
part of one's role by developing them along  
with the character idea."

MILADY'S BEAUTY BOX

(Continued from page 40)

and eyebrows and promotes their growth, dark-  
ening them at the same time. The Shopper  
recommends it with confidence, knowing that it  
is noninjurious. \$1.10.

THE SHOPPER

(Continued from page 40)

tinsel and jet glitter in various shades for  
imparting glitter to costumes and scenery are  
the subject of an assortment of catalogs and  
samples sent out by a reliable firm. When  
asking for this assortment please state spec-  
ifically what you are interested in.

Thinking of reducing a double chin? There  
is on the market a cream prepared especially  
for this purpose, a cream that is pleasant to  
use and very quick in action. As it contains

com- of the kerosene oil and the gas foot-  
lights a bit more pink or red was necessary  
in the makeup. The lashes were defined by  
a thin line of black or brown at the edge of  
the upper lid and on the lower lid from the  
outer corner inward toward the nose to the  
point where the lashes cease, as we know  
they do not extend the entire length of the  
lower lid. This was the makeup of those days.  
Then came the electric foots, with spotlights  
from gallery and wings, and a still heavier  
application of pink or red was necessary to  
offset the toning-out power of the stronger  
lighting system.

Now what about the makeup above the eyes?  
As our natural light comes from above, from  
the sun, there is naturally a shadow on the  
upper part of the eye-socket. The footlights,  
however, reversed this order of things, shoot-  
ing the light from below, thereby lighting up  
the upper socket and obliterating the natural  
shadow. To compensate for this lack of shadow  
it was necessary to use a shade of light red  
also above the eye. To further accentuate the  
eye "loading" the lashes with melted grease  
paint or cosmetic became the vogue, while the  
line defining the lashes was carried out in  
continuation of the upper lashes and joined to  
or blocked in with a similar line from the  
lower lashes, giving the eye a larger or more  
open appearance. To depict character or age  
the shadow above the eye was accentuated  
either with gray, carmine or brown—the lat-  
ter in extreme old age—these shadows appear-  
ing also below and about the eye, indicating, as  
desired, either a slightly or a greatly sunken  
condition of the eye-socket. So much for the  
why and wherefore as to makeup for the eyes,  
and especially as to the employment of shadows  
above the eyes.

But today comes our lady of the stage and,  
thru sheer ignorance of the reason for makeup  
or in utter disregard of even the rudiments of  
the art, daubs her entire upper eye with solid  
blue from the tips of her lids to the very

THE SPOKEN WORD

(Continued from page 39)

cussion of "your" and "door". H. B. Warner  
in "You and I" pronounced "sure" as (shaw:),  
and Mr. Warner is a cultured speaker whose  
speech as a whole does not sound especially  
British. But even in cultured British speech  
(shoo-u) is the preferred pronunciation and it  
is standard in America.

"Ear" and "fear" have the sound of -i in  
"it", followed by obscure -e (i-u) and (i-u).  
Webster is entirely wrong in representing that  
the first vowel sound is the e-sound in "eve".  
Even if you think you follow Webster in these  
words you probably do not. It takes a special  
effort to pronounce "ear" and "fear" with the  
sound of -e in "cheese". Just try it once.

"Hog" and "log" have an aw-sound, not an  
ah-sound. You appear to pronounce the second  
syllable of "geometry" with an aw-sound,  
which is correct. This is the lax aw-sound in  
"on", "hog" and "log". All aw-sounds re-  
quire some lip rounding. An ah-sound in these  
words should be corrected.  
"Literature" in formal and careful speech is  
("li-tu-ru-'tshoo-u). In less formal speech it  
is ("li-tu-ru-'tshoo-u). Some speakers in America  
say ("li-tu-ru-'tshoo-u), but this pronunciation  
is not favored by careful speakers.

"Miniature", pronounced ("min-yu-'tshoo-u),  
is favored by American speakers. The British  
favor ("min-yu-'tshoo). The termination "ture"  
in unstressed syllables becomes weakened in  
ordinary speech. When it is stressed as in  
"immature" it becomes (-yoo-u). Compare  
"literature" ("li-tu-ru-'tshoo) and "immature"  
("i-mu-'tshoo-u).

"Geometry" in Webster is (dzh-'aw-mi-'tri).  
Webster gives no long e-sounds, like -e in  
"eve", as you appear to indicate. The dis-  
critical marks in these words represented  
modified vowel sounds. Altho Webster does  
not specifically say that the sound is an  
i-sound, the Webster key plainly states that  
the sound "tends toward that of -i in 'ill",  
which it often becomes in colloquial speech".  
I doubt if your letter correctly represents the  
pronunciation of the famous speaker that you  
refer to. He may have said (dzh-'aw-mi-'tri)  
with the sound of -e in "met" in the third  
syllable. If he were a very deliberate speaker  
he might be excused for using this strong  
form pronunciation. If he used strong forms  
thruout his discourse sounding terminal "-ed"  
in "faded" with the e-sound in "met", his  
speech is "oratorical" and artificial. Weak  
form pronunciations are used by the best  
speakers on the platform.

"Tomorrow" has one r-sound in pronun-  
ciation ("tu-'maw-roo-u).  
"Circumflex" has no r-sound in pronunciation.  
The first syllable has a pure vowel sound.  
When you say "sir", what is the first vowel  
sound and prolong it without moving the  
tongue. Stop that sound without moving the  
tongue. That exercise will give you the pure  
quality of the vowel in "sir", properly pro-  
nounced. The word is (sir). All that the  
"r" does in this case is to make the vowel  
longer. The first syllable of "circumflex" is  
(su:) and the word is ("sukum-fleks).

I am happy to hear that the Spoken Word  
is used in your English classes to "stamp out  
the dialect". When you get out in the world  
you will be rewarded for the study you are  
now giving to this subject. There is an open-  
minded and unprejudiced interest in the  
subject of Standard English at the present time.  
In the schools of the South and Middle West  
this subject is receiving careful attention.  
The Southerners have a good deal of sentiment  
for their Southern dialect and they will con-  
tinue to speak it among themselves. But as  
citizens of the world they wish to know  
Standard English and they are making every  
effort to have it taught correctly in their  
schools. The teaching of English has new  
importance in every school considering this new  
interest in pronunciation. Send in your ques-  
tions as often as they arise.

HARD WORDS

- "DE WEERTH" (du-'vri-'ut), Ernest ("u-'nist), Dutch artist, designer of stage  
settings for Morris Gest and Max Reinhardt.
  - "DU SOUCHE" (doo-'soo-'shel), H. A. American dramatic author.
  - "ENESCO" (e-'nes-'ko-oo), Georges, composer and violinist.
  - "JERITZA" (dzh-'rit-'se), Marie, Austrian star in the Metropolitan Opera Company.
  - "LEIBER" ('lai-'bu), Fritz, American actor.
  - "MUDIE" ('myoo-'di), Leonard, English actor.
  - "RUHR" ('roo-'u), English pronunciation, rich coal fields along the Ruhr River in  
Prussia, near the Rhine. German pronunciation (roor:) with the r-sounds  
trilled.
  - "SCHUYLER" ('skai-'lu), Phyllis, American actress.
  - "TRUAX" ('troo-'aks), Sarah, American actress.
  - "WARING" ('we-'u-'ring), like the word "wear", Herbert, English actor.
  - "YVAIN" ('i-'vein), Maurice, composer, author of the music of "En Douce".
  - "ZIMBALIST" ('zim-'bu-'list), Efreim ('ef-'rum), violinist.
- KEY: (i:) as in "see" (si:), (i) as in "it" (it), (e) as in "met" (met), (el)  
as in "day" (dei), (eu) as in "there" (dthru), (a) as in "at" (at), (ai) as in  
"ice" (ais), (oo:) as in "boot" (boo:t), (oo) as in "look" (look), (ooo) as in  
"go" (go:oo), (aw:) as in "law" (law:), (aw) as in "on" (awu), (ab:) as in  
"father" (fah:dthu), (a:) as in "urge" (u:dzu), (u) as in "water" (saw:wu),  
(uh) as in "but" (bubt).

ingredients hard to procure the price is neces-  
sarily high, \$5 a jar. You simply apply it  
and pat or massage it in to the particular  
part you desire to reduce.

edge of her eyebrows, the tone ranging from  
a cobalt to a dark green-blue—sometimes even  
to what appears from the front as an ultra-  
marine—and then, just for good measure, plas-  
ters her fluttering upper lids with BLACK in  
addition, often leaving it "wet" or unpow-  
dered, and carrying this color to as much as  
a quarter of an inch wide about her entire  
eye. This picture may seem slightly exag-  
gerated to the casual reader, especially to  
some of the profession, but we can vouch for  
the fact that one such makeup appeared in a  
production on Forty-second street the past sea-  
son, worn by the principal lady of the cast,  
marrying the beauty of the wearer, marring the  
"picture" in every scene in which she ap-  
peared and greatly marring our enjoyment of  
the whole. Try as we would—and we did try  
—we could not for an instant dissociate those  
eyes from the balance of the play. They  
jarred! They were superlatively unnatural and  
out of all semblance to anything human that  
one had ever seen or that could be conjured  
up even by a fevered imagination. Many  
specific instances almost as bad and equally  
absurd could be here recounted from among  
New York productions.

The ladies in the musical shows and revues  
seem strongly given to this exaggerated make-  
up, we of the audience simply sitting submis-  
sively and hoping that some day even they  
may experience a renaissance. But we can-  
not condone this offense in dramatic offerings.  
It should not be; and managers who produce  
plays and directors who direct them should,  
at the dress rehearsal, indulge in a little  
friendly admonishment or instruction (if neces-  
sary) to see to it that our senses should not  
be so offended by this flagrant disregard of  
one of the most important arts of the theater.

Hotels with the professional atmosphere are  
what you want. The Hotel Directory in this  
issue may serve you.

MANSTYLES

(Continued from page 41)

We would like to give you her name and ad-  
dress if you are in the city. Or if you are  
not in town she will be glad to send you the  
preparations with instructions by mail.

Speaking of hair, there is a two-liquid  
preparation that instantaneously restores gray  
hair to its original color. It leaves the hair  
soft and lustrous. Not affected by sea air  
or damp climate and does not streak. Price  
per package, suitable for one head, \$2.50.

If you are in need of fabrics read The  
Shopper's column. No matter what your  
requirements are we can put you in touch with  
the right dealer and the right price.

Creodont is an excellent mouth wash for  
those afflicted with Pyorrhea. It heals and  
hardens the gums, purifying the breath and  
arresting decay. A large bottle costs but \$1.  
Speaking of this distressing condition of the  
teeth, there is a dentist in New York who  
makes a specialty of filling such teeth without  
pain. He is oral surgeon of a New York  
hospital. His name and address on request.

Dainty women who realize the value of a  
deodorant that is unobtrusive in fragrance,  
without the slightest suggestion of disin-  
fectants, will appreciate a delicately fragrant  
cream deodorant that will keep the person  
sweet and free from all suggestion of perspi-  
ration without staining the apparel. Small  
jars, 25 cents. Large size, 50 cents.

IS MAKEUP A LOST ART

(Continued from page 40)

to use the blue and the black cosmetic stick  
with a heavy and lavish hand in apparent  
disregard of the "effect" created and the  
"picture" presented by them when they step  
on the stage. We find the ladies of the stage  
the principal offenders in this regard, the mas-  
culine members confining themselves more close-  
ly to the laws of natural human appearance.  
During the past several seasons we have  
witnessed many Broadway productions in  
which there was omnipresent the very dis-  
tracting element of incongruous makeup of  
the eyes of the women members until we felt at  
times that we could fairly shriek in revolt.  
Surprising it is that these women are permitted  
to "go on" with a makeup that is not only  
grotesque, but positively hideous and extreme-  
ly offensive to the artistic sense of those who  
sit in front expecting to see the "mirror held  
up to nature". If nature were ever anything  
like the pictures presented on the stage by  
some of these ladies then we must indeed  
more resemble some species of hobgoblin of the  
moon or of Mars rather than people of this  
terrestrial planet which we occupy.

It would appear that some of these players  
had simply stumbled and fallen into the "busi-  
ness" and that in their mad haste to "get on  
the stage" and into the glare of the lights they  
had had no time for—or had completely over-  
looked—the matter of acquiring that most im-  
portant art of the theater—the art of makeup.

In the beginning of the theater there was  
doubtless little or no makeup used in straight  
parts. It was unnecessary, there being no  
glaring lights to pale into a ghastly yellow  
the natural flesh tints of the face. With the

Twenty-Six Thousand Too Many



At this very moment this city holds  
TWENTY-SIX THOUSAND active  
cases of Tuberculosis, of which ap-  
proximately one-half are NOT under  
medical care.

Thousands of CHILDREN are un-  
der-tourished and are in daily con-  
tact with this needless scourge.

The big, plain fact is that Tubercu-  
losis is a social disease and that,  
strictly speaking, it should not ex-  
ist at all. It means simply the pres-  
ence in this or any other community  
of bad housing, poor or insufficient  
food, lack of fresh air, overwork and too little rest.

THE PUBLIC MUST BE PROTECTED. THE  
FIGHT MUST BE KEPT UP!

If you have a cough or a cold that "hangs on", see  
your doctor. Have a thorough medical examination  
once a year.

For the good of New York, we shall be glad to give  
helpful information, without charge, to all who may  
inquire of us.

SPECIAL NOTICE—The fight against Tuberculosis  
is organized in all the large cities of this country and  
Canada, also in many of the smaller ones. If you  
are too far distant from New York to consult us easi-  
ly, we suggest that you make inquiry of some Anti-  
Tuberculosis organization in whatever city you may  
be (using the local Telephone Book or City Directory  
to get street and number), and you will undoubtedly  
be able to get proper information, equal to our own,  
without delay or difficulty.

New York Tuberculosis Association  
10 East 39th Street.



**DRAMATIC NOTES**

(Continued from page 25)

pictures for several months. Miss Kelly plans to return to the stage this season.

Josephine Drake, who appeared in the try-out engagement of "Nobody's Business" at the Ohio Theater in Cleveland, will play her original role when Robert McLaughlin presents Guy Bolton and Frank Magdel's play in New York next month.

A. H. Woods will give Martin Brown's new play, "Folly Pearl", a preliminary opening in Stamford on October 12, in which Mary Nash will play the same part. Brown's part was formerly known under the title of "A Gentleman's Mother".

Helen Hayes, who recently returned from Europe, will be seen in a new play next month under the management of George C. Tyler. Miss Hayes was last seen in New York in the Kaufman-Connelly comedy, "To the Ladies".

"Benvenuto Cellini" will be produced in New York this season and Lionel Atwill will play the title role. B. C. Whitney will sponsor the production. Atwill heretofore has been identified as a Belasco star, having appeared under the latter's management in several plays.

"Top Hole", after a preliminary tour of two weeks, was forced to close last week in Asbury Park. Eugene J. W. Conrad and George V. Dill, the sponsors, announce that their golf comedy will be presented later in the season following necessary revisions of the script.

Alfred A. Arons will offer a series of special matinees of "Beau Brummel" in conjunction with his production of Booth Tarkington's "Magnolia" at the Liberty Theater, New York, in which Leo Carrillo will essay the role made famous by Richard Mansfield. Arnold Daly's production of "Beau Brummel" has been the only attempt made in recent years to revive this old play.

"The Four-in-Hand", having opened and closed in rapid succession last week, affords an earlier showing at the Greenwich Village Theater of Mrs. Marguerite A. Barker's production of "The Shame Woman", a drama by Lulu Vollmer, author of "Sun Up". Also scheduled for this house is "The Flight to Venice", a translation from the German of a George Kaiser play.

Lewis & Gordon will open their production of "The Nervous Wreck" next week at Ford's Theater in Baltimore, with Otto Kruger and June Walker playing the principal parts. This comedy, by Owen Davis, was tried out recently in Los Angeles by Sam H. Harris in association with Thomas Wilkes. Charles Ruggles was seen in the leading role in the Coast production.

Stuart Walker is aiming to present his production of "Time", a drama by Arthur Henry, in New York some time this fall. He will try out the new play at the Cox Theater in Cincinnati, after which it will be sent on a short tour. Margaret Mower, Dorothy Francis, Marie Curtis and A. H. Van Buren comprise the principal members of the cast. Henry is the husband of Clare Kummer, the playwright.

Mary Carroll, who appeared in Thomas P. Robinson's new play, "Brook", which closed at the Greenwich Village Theater, New York, after a brief span of two weeks, is now a member of the Green Ring, a co-operative organization of players, dramatists and directors. Edward Goodman and Cleon Throckmorton have just been added to the board of governors. This new group will sponsor a number of plays in the course of the coming season.

"The Open Road", the joint effort of Clifford Pemble and Barry Macollum, has been accepted for production by Carl Reed and James Shesgreen and is said to be a romance of Gypsy life. It will be given a try-out performance out of town early next month. This firm also announces the presentation of John Hunter Booth's new play, "Rolling Home", which was produced last spring and summer in Chicago with Donald Brian in the leading role.

Len Shaw, popular and well-liked dramatic critic of The Detroit Free Press, had the following to say about The Billboard's Fall Number in his newspaper: "If anyone in any way identified with any branch of the amusement field in America escaped attention in the current issue of The Billboard, the weekly theatrical digest and review of the show world, that has its home in Cincinnati, it is not apparent to the casual observer. The Fall Special is quite the largest and most comprehensive publication of its nature within memory, comprising between its gaily illuminated covers 224 pages filled with the news of the various branches of the show business catering to the public."



(Communications to Our New York Offices)

**"DIGGELDY DAN" AGAIN**

**A**BOUT a year ago I had the pleasure of reviewing "The Adventures of DiggelDY Dan", by Edwin P. Norwood, and now its successor comes along. This time DiggelDY Dan is on the job again in a volume called *In the Land of DiggelDY Dan*, taking his little friends on little trips to strange and fanciful places.

Edwin P. Norwood is on the publicity staff of the Ringling Bros. and Barnum & Bailey Combined Shows and turns gracefully from the task of convincing the public that the "Big Show" is bigger, greater, better and grander than ever to the writing of fairy stories. He does not get away from the circus atmosphere in doing it, tho. No, indeed. He is far too wise for that. His hero is a circus clown, and one can but admire the wisdom displayed by Mr. Norwood in combining the atmosphere of the circus with the goings-on of the fairies. What could be better calculated to arouse the interest of his juvenile followers than that?

DiggelDY Dan lives in a land of spangles and tents, and he unlocks the cages of the animals. The animals have one hour to do what they like in and to go where they please. The stories deal with the adventures of these animals collectively and with the Sweet Lady with the Blue, Blue Eyes, who rides on the White, White Horse. And charmingly they are old, too. The yarns show great fertility of invention and a complete knowledge of what will attract a child's fancy.

It strikes me that in these and the other stories of DiggelDY Dan Mr. Norwood has struck a new note in the telling of fairy tales. Most of our fairy stories come from foreign sources and deal with foreign ways of thought. Of course, this adds to their attractiveness. One can believe that the fairies live in places other than the ones we see every day. It is mighty hard to believe that they are in your own backyard. Now Mr. Norwood has succeeded in holding his fairies in an atmosphere that is at once familiar and strange to the child. A kid could readily believe that any kind of miracle might come to pass in a circus, still he knows the circus for a tangible entity. Did he not sneak out at four in the morning to see it unload? Did he not see the parade? And did not his father buy tickets to see the show? And did he not feed peanuts to the elephants? You can just bet he did! He knows the circus is a real thing, but he also knows there are strange and noble didoes out up there. He knows there are clowns, and DiggelDY Dan is a clown. Perhaps he may have seen DiggelDY Dan himself when he saw the circus and did not know him. Yes, it was a great choice of locality that Mr. Norwood made for his stories.

I am interested in *In the Land of DiggelDY Dan* because it is written about showfolks by one of them. I believe it to be a corking children's book, and I think Mr. Norwood has done his job with notable skill. It would be well for my readers to keep this book in mind for the Christmas season. It is not so far off, and I miss my guess woefully if it does not make a most acceptable gift for a child. It will arouse his wonderment and will give him a glimpse of the wholesomeness of the circus, as well as its glamour. Also, if you have not yourself reached that intolerable stage of sophistication where fairy stories mean nothing to you, read it yourself.

**SOME ONE-ACT PLAYS**

When Kenneth Sawyer Goodman died one of our most promising writers of short plays passed along. I have long been of the opinion that "The Wonder Hat", which he wrote in collaboration with Ben Hecht, is one of the finest fantasies so far produced in America. How much of that little play was Goodman's work I do not know. Judging from *More Quick Curtains*, a volume of his one-act plays which has just been published, I should say the major part. Certainly there is more of the flavor of Goodman in it than of Hecht.

*More Quick Curtains* contains six one-act plays, of which I liked the best *The Green Scarf* and *The Parting*. The first is a dialog between a man and a woman, strangers to each other, who meet on a park bench late at night, both prepared to commit suicide. They are in each other's way and, besides, have come illy prepared for the task in hand. One might say that there was mighty little humor in such a situation, but Goodman skillfully guided it along the path where the laughs were to be found, and there are plenty of them, if well played. Perhaps the piece is a trifle overwritten. Some of the dialog is strained a bit to get an effect, but this is a minor objection when the general excellence of the playlet is considered. There are only the two characters in it and it is a difficult job getting a coherent and complete story out with just a pair of players. Nevertheless, Goodman succeeded in doing it and *The Green Scarf* should make a very acceptable piece in a bill of one-act plays.

The other play which I admire is *The Parting*, a short, crisp melodrama of the Franco-Prussian War. A spy is trapped, from a source he least expects, just as he is about to reveal the weak spots of the Paris defenses to the enemy by means of messages sent by carrier pigeons. The suspense is well kept up and an atmosphere of tenseness is inherent in the playlet. It would have to be very badly played not to get this effect out.

The other plays in *More Quick Curtains* are: *The Red Flag*, *Behind the Black Cloth*, *At the Edge of the Wood* and *Dancing Dolls*. They are all good, but do not measure up to the remaining pair, in my opinion. I hope I am not misunderstood and, by this, thought to mean that these four plays are to be despised. Far from it. They are much better than many one-act plays I have read. They rank with some of the best writing being done today in this country. What I mean is that *The Green Scarf* and *The Parting* are more than ordinarily good plays, and, in this reviewer's eyes, the best of the six plays in the book. I would suggest that all those interested in the production of one-act plays go thru *More Quick Curtains* very carefully. There is material here that is almost bound to please any audience, and the author planned his characters so well that they will be easy to cast and play.

**IN THE MAGAZINES**

*Arts and Decorations* for September has Music and the Women's Crusade, by Chittenden Turner, which tells what the National Federation of Music Clubs has done for music in this country, and a page of four good caricatures of stars done by an unnamed artist.

*The Ladies' Home Journal* is continuing the story of Mary Pickford's life, as told by herself, in the September issue.

*IN THE LAND OF DIGGELDY DAN*, by Edwin P. Norwood. Published by Little, Brown & Company, 34 Beacon street, Boston, Mass. \$1.75.  
*MORE QUICK CURTAINS*, by Kenneth Sawyer Goodman. Published by The Stage Guild, Railway Exchange Building, Chicago, Ill. \$1.50.

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The title of "Australian Variety and The Show World" has been changed to the foregoing. New capital and new blood incorporated and a new and virile policy adopted. It will continue to cover Motion Pictures, Vaudeville, Drama, Circus, Fairs and Chautauques in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to MARTIN C. BRENNAN, Editor, 114 Castlereagh St., Sydney, Australia.

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### A CONTRIBUTION FROM GERMANY

The event of the hour in our Little Theater Department is the arrival of an article for our Little Theater contest, by Elizabeth Vera Loeb, which came all the way from Germany, accompanied by an interesting letter from Miss Loeb, which we quote herewith for the entertainment of our little theater enthusiasts:

Regina-Palast Hotel, Muenchen,  
August 27, 1923.

"The Editor

"Billboard, New York:

"My Dear Mr. Editor—On August 9 I came upon a lone copy of The Billboard, issue of July 7, on a Berlin newsstand, the first issue I'd seen since leaving New York the end of May. Probably because of my continued traveling I have not seen another issue, so know no more of your Little Theater contest than what is given in that number.

"I am in Europe for several months for the very purpose of studying production and lighting in connection with my work at Hunter College. I have seen such varied performances as an open-air production of 'Twelfth Night', lighted by tar torches, in Copenhagen's deer forest, and elaborate performances in Munich's Wagner Theater, the Prinz Regenten, which has a magnificent lighting equipment, including automatic shifts for the color mediums (glass), on the sky borders and horizon lamps.

"The article on lighting which I enclose for your Little Theater Contest is no theorizing, but a report of my own experimental studies, with what we have learned and done on the Hunter College stage. The rental cost and purchase price of lighting equipment that I quote may not be exact, as I have not that data with me.

"I send you 200,000 marks, today's equivalent for a 5c stamp, with which I hope you will be so kind as to acknowledge the receipt of this letter and article, addressing me in care of the American Express Company, London, England, my permanent European mail address. I ask this favor of you because of the uncertainties of German mail.

"(Signed) ELIZABETH VERA LOEB."

### THE WHARF PLAYERS OF PROVINCETOWN

The Wharf Players, of Provincetown, Mass., presented their first bill of native one-act plays on Tuesday evening, August 30. The performance was attended by 600 individuals, who cheered and applauded the players with enthusiasm. A correspondent of The Christian Science Monitor, who witnessed the performance, writes as follows:

"Don Juan in a Garden", by Harry Kemp, author of 'Tramping on Life', was most effectively set by William Zorach, chief of the Provincetown modernist painters. Frances McLellan Kemp, the playwright's wife, was lovely in her role of a carefully-bred girl who makes a repentant man of the world-famous rogue.

"Why Girls Stay Home", by Maude Humphreys, dramatized flapperdom, giving some of Provincetown's younger set an opportunity of appearing naturally on the stage. Ellen Vorse, daughter of Mary Heaton Vorse, famous novelist, divided the honors with Mrs. Archibald Johnston, of Boston, and Bruce Evans, who expertly changed from Don Juan to mother's family friend.

"Ferdinand Reyher's 'Mignonette', an adaptation from a short story, struck the evening's keynote of enthusiasm. Frances Paine Park and Frances Hyde, formerly of the Washington Square Players and now of the Provincetown Players; Fern Forrester Shay, fashion artist, and Kennard McClees, of the Masquers, of Stamford, presented the play with professional poise and precision.

"In Booth Tarkington's comedy 'The Trusting Place', Raymond Moore, of The Mission Players of Carmel, Calif., and Mrs. Frank Little, of East Orange, N. J., took the honors of the evening. Peter Hunt and Lawrence Grant, of Boston, introduced a bit of sophisticated decoration and effective color in their sets.

"Helen Ware and Frederick Burt, professional actors, contributed largely to the success of the evening by devoting their vacation to the coaching. They were assisted by S. Chatwood Burton, of the University of Minnesota, dramatic art department, and the authors of the plays.

"The players are being launched by Mrs. Mary Bicknell, of Boston. As chairman she has made a cohesive whole of the various social and artistic elements with which any experimental group is confronted; Frank Shay, book seller and editor of one-act plays, is technical director. He was the first to publish works by Edna St. Vincent Millay, Eugene O'Neill and Susan Glaspell.

"Co-operation and willingness flowered in the sunny country in this tip end of Cape Cod. While the preparation of the plays was in progress Barbara Stillson, noted for her woodcuts, made one for the program. Harold Brown, former director of the Indianapolis Art Museum, made the signposts of the theater."

# LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

### LOUIS N. PARKER WRITES "MASQUE"

The Masque, of Troy, N. Y., which will begin its fourteenth season with "Pomander Walk", received the following letter from Louis N. Parker, author of the play:

"My Friends—It warms the cockles of my heart to think that my play has found favor with you; for altho I have not the privilege of your personal acquaintance, nor have yet seen any of your performances, I have the impression that you are an extraordinary organization brim full of remarkable vitality, and I am convinced that everything will be done to give 'Pomander Walk' a fair and gracious showing.

"The mere names of the places at which you are to perform make a fine poem. Troy has a thymy flavor both of Homer and of Cornwall. How can Valley Falls be anything but a heavenly spot? It is peculiarly appropriate you should play for the Fire Department at Burnt Hills. I am sure the Scotsmen of McGregor (if there be any there) will see my jokes. I visualize Green Island as a place of meadows and many sheep. The Grange of Old Chatham suggests the older Chatham on this side where Charles Dickens still hovers. 'Pomander Walk' is, for many reasons,

of the producers has been to have all the details in keeping with that time. Warren Delpit, the optician, has presented to the organization two accurate copies of spectacles which were used at that time. These are to be worn by two of the characters in the play. The model Mr. Delpit used was a pair of silver spectacles which came from a prominent Albany family. They were made in 1700. The music before and during the play is being transcribed by Miss Charlotte Randall and will be exclusively of tunes popular in the 1800 period. All of the characters will of course be costumed appropriately. The novel 'Telemaque', which was widely read for a considerable part of the latter seventeen hundreds and early eighteen hundreds, is read in the play and an original edition of this has been secured for the Masque production. The Masque has accepted an invitation to present the play on Monday evening, October 8, at the opera house at Hoosick Falls for the benefit of the Church of the Immaculate Conception."

### THE FRENCH CLUB OF WORCESTER

The French Dramatic Club, of Worcester, Mass., known better to the French-speaking people of that city as The Cercle Doliard des

organization, which amounts to ten performances a year, a record for an amateur dramatic organization. Dramatic expression in the French language has ever given the City of Worcester fame and it is justly proud of its French Dramatic Club. The club has a large following which ensures its financial as well as artistic success in any presentation.

### COMMUNITY THEATER FOR ASTORIA, L. I.

The Little Theater movement, which is conceded to be the forerunner of the National Theater, has spread to Astoria, L. I., N. Y., and plans were launched recently to start a Community Theater, combining the many splendid amateur dramatic organizations which now exist in the local community. There is an abundance of talent available and some of the players have done remarkably well in past productions.

Recently a meeting was held at the home of a member of one of these groups and plans were discussed for the organization of an Astoria Community Theater. Letters are to be sent out to all parts of Astoria in an endeavor to quickly line up as many individual members of the several amateur groups now existing as possible. Steps have already been taken toward securing one of the local halls for meetings and rehearsals, as well as for actual productions.

Plans discussed at the meeting call for several productions a year, one and three-act plays, vaudeville, musical comedies and light operas, not forgetting a Harlequinade at Christmas time. Club and fraternity dates will be played and the group's services will be available to the community for any worthy cause in the interest of charity or community welfare.

Among those responsible for the formulation of the idea are: Madge Farley, Speakers' Club, of Bryant High School, and the Friendship Club, who has appeared in the productions of both these societies; the talented Lillian Kniebel, of the Klittridge Players, and who has had much experience in the city before moving to Astoria; Annette Peterson, of P. S. No. 6 Alumni Players and former student of Mme. Zemon, the dancing teacher; E. J. Walsh, who was starred in "The Tailor-Made Man" when produced recently in Flushing; Lee C. Burkle, who has played in many of the local Edison Electric Company's productions; Harold N. Homans known to local fame as the author of "Hello Hongkong" and many other plays produced by the local light company's employee organization; Dominick Barrea, author of the "Little Red School House" and coach of many of the local productions, and Jack F. Murray, a member of the staff of The Billboard, the theatrical weekly.

Anyone interested in the organization of this group who would like to become associated with it are invited to correspond with Annette Peterson, acting Corresponding Secretary, 497 Graham Avenue, Astoria, L. I.

### JITNEY PLAYERS IN BENEFIT

Bushnell Cheney's Jitney Players participated in the benefit performance for the American Red Cross Japan relief fund, given Saturday evening, September 15, under the auspices of the American Red Cross, Jackson Heights branch. The Jitney Players gave their performance at the Jackson Heights Amphitheater.

### NYACK PLAYERS PRODUCE

The Nyack Club Players, Nyack, N. Y., produced two one-act plays at their clubhouse at South Nyack Saturday evening, September 8. The offerings were: "The Maker of Dreams" and "The Suicide of the Rue Sombre", Gertrude Meert appeared as Pierrette and James Blauvelt as Pierrot in "The Maker of Dreams", while George Spurr interpreted the role of The Man and Arthur F. Buys appeared as Tourniquet in "The Suicide of Rue Sombre".

### PLAYERS, INC. OPEN SEASON

The Players Company, Inc., which has leased the Lenox Hill Theater, 62 East Seventy-eighth street, New York, opened its season Monday evening, September 17, with a bill of one-act plays.

The advisory committee of the Players, Inc., for 1923 is made up of such prominent individuals as Margaret Anglin, Zoe Akins, David Belasco, Gilbert Emery, Willa Sibert Cather, Mrs. Fiske, John Hemming Fry, Alice Kaiser, Arnold Genthe, Doris Keane, Constantin Stanislavsky, Edward Sheldon, John Luther Long, and Mario Korbell.

An instructive article on making up the eyes for the stage will be found on the Feminine Frills page, this issue. It contains hints that should prove of value to the amateur player.

## \$100 TO THE WINNER!

ONE hundred dollars will be awarded to the Little Theater actor or actress who writes the most constructive article on the Little Theater. Altho the contest does not end until November 28, contributions should be sent in early, as each article will be published in the order of its receipt in the Little Theater Book to be published by The Billboard and sent out gratis on request. Therefore it behooves the writer who is proud of his group to try to head the procession.

### RULES OF THE CONTEST

The contest is confined solely to little theater groups. Contributions by professional actors will not be considered.

The subjects suggested are Organization of the Little Theater from the standpoint of problems overcome—Stage Lighting, Costuming and Scenery. Only one of these subjects should be chosen, to be treated from the standpoint of actual practice. Please do not theorize.

The length of the article should not exceed five pages of double-spaced typewriting.

Do not strive for literary style, as your contribution will be judged by its helpfulness and not by rhetorical flourishes.

The object behind the contest is to secure information of constructive value to little theaters, which will be printed in booklet form, to be distributed gratis to little theaters requesting same. We have received many requests for books on the little theater, written from the standpoint of actual practice. Why not let the little theater pioneers themselves write a book founded on their valuable experiences?

The judges are Wm. A. Brady, the well-known theatrical manager; Walter Hartwig, director of the Little Theater Service of the New York Drama League; Kathleen Kirkwood, director of The Triangle, New York's own little theater with a home of its own, and Gordon Whyte, dramatic and literary critic of The Billboard.

Address all manuscripts to the Little Theater Editor, care The Billboard, 1493 Broadway, New York, N. Y.

Who are the Little Theater pioneers who are going to write the book?

my favorite child. I am in its debt for much happiness. I often visit its prototype here, on Thameside, out Chiswick way. In New York I used to take a dish of tea in Marjolaine's pretty sitting room during the performance. It is possible I may be in the United States during your season; so, if one night your Marjolaine should find a strange little old man quietly sipping his Boka when she comes in to fetch the pigeon-pie, she will know he is quite harmless, and only the author of her being.

"I most cordially wish you all who in any way help in these performances all possible success. I devoutly hope all the worthy objects for which you work so hard will greatly profit; and I trust your audiences will like the simple story.

"I have entered your dates in my diary, and on each night I shall think of you and wait my good wishes from my book-lined den across three thousand miles. Please send me a kindly thought also while you're playing.

"I am,

"Dear Ladies and Gentlemen,

"Your Faithful Friend and Servant,

"LOUIS N. PARKER."

To quote The Troy (N. Y.) Times: "Everything has been done to make the production of 'Pomander Walk' this season by the Masque of Troy historically accurate.

"The time of the play is 1884 and the effort

Ormeaux, will present d'Ennery's drama "La Grace de Dieu" at the Worcester Theater in November. This will be a revival, as the drama has not been played in Worcester since its first performance there more than forty years ago. The French Dramatic Club, of Worcester, was organized ten years ago by Paul Cazeneuve, who was then the director of the Poli Players at the Grand Theater, Worcester, and who is now director-general of the Fox Film Corporation. The club was then known as the Cercle Sans Gene, from its first play, "Madame Sans Gene". The fame of the club has extended to France, where the Comedie Francaise has conferred its patronage upon it, a distinction which no other French dramatic society in America possesses. The club is also officially recognized by the Society of French Dramatic Authors.

In 1915 Charles L. Dupre succeeded Mr. Cazeneuve and directed the plays until 1917, when Henri de Vitry, the present director, took charge. Two years ago the club moved into its own new quarters at 125 Chandler street, Worcester, where scenery, props, costumes and priceless paraphernalia are stored and the rehearsals and reunions of the members held. J. Arthur Belisle is president and Miss Flora I. Lemolne secretary of the association. The club is supported by an auxiliary organization of 150 members. The club has given 20 plays and about 100 performances since its



# LITTLE THEATER ARTICLE CONTEST

Article No. 10:

## Stage Lighting

By ELIZABETH VERA LOEB

(Director Dramatic Association, Hunter College, New York, N. Y.)

NOTE: Miss Loeb sent this splendid treatise on stage lighting from Maximiliansplatz, Munchen, Germany. She is spending several months in Europe studying stage production and lighting in connection with her work at Hunter College.

AT HUNTER COLLEGE, New York City's college for women, the lighting problem ranges from the need to light one-act plays in simple but varied sets to that of illuminating and decorating elaborate five-act plays. After using rented lighting equipments for a number of years we bought a portable lighting equipment, which is used by the Department of Speech and Dramatics for day, evening and summer sessions and by the numerous college and graduate organizations. Rental fees, with breakage and cartage, for strips, floods and dimmers, for one week's use, had averaged \$165 to \$225, and all the rest of the year we had no adequate stage lights in any of our auditoriums. In 1919-'20 we purchased thirty-two feet of border lights, in four sections, wired in three circuits; two 5,000-watt lamps in olive boxes (floods), two 5,000-watt lens lamps, three 250-watt lens lamps, three 100-watt lens lamps, with cables, couplings, extension stands, frames for gelatine and a portable dimmer box with three 5,000-watt rheostats, three 250-watt rheostats, with plugging pockets for eleven lines; each 5,000-watt rheostat controls two lines and two pockets (one of which is reserved for the orchestra lights) have no dimmer control. Our stages have permanent back-stage lights, independent of our portable equipment, so all of that can be used on stage. We use our lights either with the dimmer box or plugged into a small auxiliary board without dimmers when we do not want to call in the three men needed to move the portable dimmer, or for greater flexibility we use both boards. We use our equipment at least 200 days a year, in the dramatic laboratory on a stage 16x12 feet, with seats for 100 people; in the small auditorium for 400, stage 30x12 feet, and in the chapel for 900, stage 34x17 feet. Aside from the inevitable replacement of burnt-out lamps the only outlay needed on this equipment was \$35 spent in the spring of 1922 for thoroughly overhauling the dimmer box.

We have found footlights essential, as our chapel hall, our chief theater, is so long as to make it impractical to throw light on the stage from the rear balcony. In scenes having a number of actors on stage the sky-border is also essential except in special instances, for the actors get in the path of the floods, darkening stage and company as they move. Having two masking borders for our cyclorama curtain, each lined with white canvas to increase its reflecting power, we have to have a second border of lights, as otherwise the shadow of the second mask would be thrown on the eye. Here we use our three 100-watt lens lamps on dimmers, or a rented strip of six 1,000-watt X-Ray reflector lamps with frames for gelatine, wired in pairs to three dimmers, also rented. We hope to buy this additional equipment because of its value for breaking undesired shadows and also for "picking up" actors without affecting the illumination of the scenery. We use white, blue and red 60-watt lamps in our borders, white and color alternating, thus giving twice as much white as red or blue. We have found white preferable to straw or amber for our borders because of the light-eating power of our reversible cyclorama, dull olive-green on one side, black on the other. We can always subdue the white by dimming, or by adding a little red. If we need amber on the set we use the stand lamps. Blue gives the least light of the three colors and so cannot be used alone through a scene. Enough white can be added to give needed illumination without markedly changing the color, and floods with color mediums intensify both light and color. Red alone is so hot that we usually subdue it with some white or blue. For a brilliant indoor or daylight we use all three colors together, full strength.

We use floods and lens lamps for color. Light and accentuation of actors, placing these lamps in front of and first entrances, right and left. Imported gelatine, our color medium, we buy as we need it because it dries up so quickly. We bunch the gelatine in the frame so that it will not crackle and split so soon in the intense heat of the lamps. We have found often that a sheet of gelatine gives two different shades of light, according to the side which is placed next the lamp, so we mark

our frames carefully (with blue pencil!). Using two gelatines of different colors in one frame has given us some very good color effects. When we have not been able to spare dimmers for our floods we have reduced intensity by using a frosted white gelatine, or even two, outside the colored one. As on so many stages, our sky-border is not directly over the footlights, but about one and a half feet farther back. This means training our actors to play at least three feet from the footlights, so as to keep within range of the sky-border and avoid the ugly under-eye and chin shadows caused by footlights alone. When the action necessitates playing farther front we use a lens lamp on dimmer, placed just in front of the curtain line, on a bracket on the outside of the balcony railing, or in the footlights, which picks up the actors as they come out of range of the overheads. In a library scene, where much of the action was played at and behind a table down center which shut off the actors from the footlights, we put a 5,000-watt flood with deep amber medium, in the tormenter opening, directing it just above the table's height and using it without dimmer. The effect was of early afternoon sun pouring into the room from a window just out of view.

Our lighting theory is generous; we use light for realism, to indicate time of day and year, indoor or outdoor scene; for symbolism, color and intensity fitted to the mood of character or scene; to decorate the stage by supplementing scenery or substituting for it, as when we dye a curtain with floods, and to illuminate and stimulate the actor. In working out a light plot we go backwards, determining the light for the end of the act first, then the lighting for the climax scenes; from these we work out the transitions. The whole lighting scheme is finally passed on by the director-in-chief, in consultation with the art and lighting committees. For plays of more than one act each lamp, gelatine frame and cable is tagged with act number and placement and the cables are also labeled as to whether they plug in on the dimmer board or on the auxiliary board. At the switchboards, too, each pocket is marked, and we mark off our dimmers in degrees so that the operator can get exactly the same amount of light each time. We arrange so as not to refocus nor change the gelatines of suspended lamps between acts, as too much time is required and the likelihood of inaccuracy is too great to justify this. We also make it a rule to save time and labor during shifts, never to take down a lamp which is secured to a wall bracket, nor to carry a flood or lens lamp across the stage from one side to the other. If we have to use the same lamp in different places we mark the floor by thumb-tacking down a bit of white paper or tape to mark the lampstand's placement. We light our switchboard with one of the 250-watt lens lamps plugged into the auxiliary board, or with a 100-watt lamp connected with a permanent outlet on the stage.

Two people have charge of the switchboards and light plot, each of them able to handle the job alone, but we believe in having understudies for all workers back stage; also in emergencies, one person serves as messenger. House-light and curtain cues, orchestra cues, dressing-room cues and box-office cues are all included in our light plots. The house lights in our laboratory and in the chapel are controlled from the rear of the room, so we have a special operator at the house board who must watch for the footlights. "Footlights on" is the signal for "house lights off". Before the footlights go on, however, the light-board manager has warned the orchestra by an electric storage-battery buzzer to be ready and has pressed the buzzer informing the box-office on the floor below, for we do not admit late-comers during an act. She has also telephoned the "last call for the act" to the dressing room and has made sure from the stage manager that the set is ready after herself checking up her lights. With "footlights on" and "house lights off" the orchestra plays, the end of the selection being the curtain cue for the opening of the act, except for the first act, where we allow five minutes between overture and curtain opening. Our curtain control is next the switchboard, so because of our very limited off-stage space, the curtain is handled by the lighting people. At the end of the act—all curtain calls being taken at the close of the performance—the closing of the curtain is the signal for "house lights on". Then the footlights are switched off, the stage cleared of actors and the shifting done. Our orchestra lights remain connected through the performance, the musicians turning off the individual lights when they do not need them. On those occasions when we have a prompter her book is usually lighted by a lens lamp not needed for the act. We have to take special care in masking switchboard and prompter's lights, for our proscenium wall is only a rep hanging

(Continued on page 48)

Article No. 11:

## Overcoming Certain Problems in Scenery

By OLIVER HINSDALE

(Director of the Little Theater of Dallas, Tex.)

OF THE many problems that present themselves relative to amateur theatricals there seems to be none quite as important as that of the one dealing with SCENERY. So often the place chosen for the production of the play is a town hall, a clubhouse or the city "opera house". Usually there is but one set of scenery which is included in the rental of the building, and the lack of funds generally prevents renting more. To say that these sets are impossible is to put it mildly indeed. The interiors are often of green or pink and it has not been very long since the walls were adorned in pink plump cupids floating about on the puffy clouds. To be sure "the play is the thing", but unless the play is adequately staged there is no play. A good play can be made or ruined by good or bad scenery. Amateur directors often utterly neglect this important point, thinking to hide the deficiency by the clever acting of the amateurs. At the present time the Little Theater movement stands a better chance of giving something to the artistic world in the line of new scenery than it does in giving something original in acting. So why not stress the matter of scenery?

We all profit by our experiences, and mine have been many and varied when it comes to having to make something from nothing. I recall vividly my first impression of the scenery given me with which to produce "Lady Windermere's Fan". One glance at the ugly stock set convinced me that something must be done to disguise it. In preparing the play for rehearsal I had visualized the setting for the first act in grays and lavenders, something typical of the daintiness and charm of Lady Windermere. Knowing that a neutral background would properly set off almost any color we set out to find the right covering for the flats. It was found in an oatmeal-grade wall paper a few shades darker than an oyster-shell gray. With a corps of enthusiastic students the entire set was measured and covered, leaving, of course, openings for the windows. Window frames and doors were painted in with a dark gray calcimine. At the French windows and doors were hung yellow cheesecloth curtains. Cheesecloth is very effective and is most inexpensive.

There was also one set of furniture in the house, a gray wicker, upholstered in a chintz of many colors. The color of the wicker was quite possible to our purposes but the chintz was out of the question. Let me say here that borrowing furniture was out of the question also for the undergraduates of the preceding year had so abused that privilege that the stores had taken a decided stand against it. We had covered the scenery, why not do the same with the upholstery? Samples of sateen were secured and a pattern selected of a black and white stripe about an inch and a half wide. This was cut and basted over the chintz. We now had our gray walls, yellow hangings and gray furniture with black and white upholstery. The scene needed more color so cushions were made of sateen in solid colors; one of emerald green, one of turquoise blue and another of black. A black bell cord was hung upstage to the right of the center (this seemed to give the proper note). On the table left was placed a large bowl of violets with a single pink rose; and on a tea table to the right was a huge bouquet of yellow and pink Darwin tulips. The general effect was beautiful and at the same time striking. I speak of this particular set because it can be used for so many different plays. It was used, to my knowledge, that season in "Her Husband's Wife" and in "Nothing But the Truth" when they were put on in neighboring towns.

It is a simple matter indeed to put the paper over the theater flats. They were placed face upwards on the floor and the paper measured, allowing enough at each end to overlap, about four inches. The paper is then tacked down with thumbtacks put thru tiny squares of cardboard (to prevent paper from tearing). Once on, the paper is dampened with a wet sponge and allowed to dry. When dry it is as taut as wall paper put on a plastered wall. The flats are now ready to be stood on end and lashed into place.

For the ballroom scene in the same play we used red canton flannel curtains. Properly lighted these give the effect of a heavy silk velvet. Upstage center was an entrance, leading by means of four wide steps to a moonlit terrace. The curtains were drawn aside and held in place by two large brass

clasps. On either side of the entrance were two tall candelabums of the Italian Renaissance period. Two tall chairs of the same period, relegated from the main hall of the clubhouse, were used to very excellent advantage. A single stone bench loaned by a kind photographer was placed in the center of the room. Properly lighted the scene was rich indeed, and served as a beautiful background for the kaleidroscope of color as the women entered, paid their respects to the host and passed on into the ballroom.

Curtains can always be used effectively and in my personal opinion are far more decorative than regular flats. Material for these curtains can be purchased for a very nominal price from any chintz or cretonne mill by asking for misprints. These misprints, when dyed in not too deep a color (just permitting the pattern to be faintly visible), take on different aspects. In an amber or red light it takes on the appearance of a rich tapestry; in a blue-green light it gives the effect of a forest with leaves and trees of many colors and shapes. This misprint chintz is bought by the pound at a cost of thirty-five cents a pound, a pound containing about three yards and a half.

Several years later when producing "Lady Windermere's Fan" on our own stage in New Orleans, Marc Antony, who designed our scenery, hit upon a very novel idea. In this particular instance we were handicapped for time and space rather than for money. But at an astonishingly small cost he put up six solid pillars, one at each corner of the stage and two upstage center about five feet apart. These pillars remained through the entire performance, the flats being lashed to them as the occasion demanded. In the first and last scenes flats of a light gray color were used and in the opening at the back were placed tall French windows. In the second scene curtains were hung at the sides and a balustrade used across the back, save for the center opening where four long, low steps were placed, leading up to a platform used as a promenade. Against the blue cyclorama were hung a few lighted Japanese lanterns. Two tall bay trees, placed just so the tops could be seen over the balustrade, gave the appearance of a garden in the distance. In the third act, which takes place in Lord Darington's apartment, brown flats were used and the space upstage center was hung in deep red velvet curtains. On either side of this (where the balustrade stood in the preceding act) were long, low book cases filled with books of many colors. It was a matter of only a few moments to change the flats, thus doing away with the long "waits" which do much to spoil an otherwise good performance.

I have found beaver board of inestimable value in our productions. I recall a production of "Beyond the Horizon" in which beaver board played no small part. If you will remember, in the first act we see a country road winding off thru the hills of New England. On a very small stage it seemed a problem to give any sense of distance and to create that "shut in" feeling necessary to the spirit of the act. In experimenting it was found that by placing a piece of beaver board (cut and painted to represent a mountain) about three feet from the back drop and by placing a 500-Watt light two feet in front of that, it threw a most interesting shadow on the back drop. Different color gelatines were tried until we found just what we wanted, a purple-blue. The shadow mountain, looming up in the distance helped make one of the most effective settings we ever had at Le Petit Theatre du Vieux Carre.

Experience has led us to believe that it is always well in planning and working out scene plots to aim for SIMPLICITY and in most cases to merely suggest so that the audience can imagine its own settings. Line, color and composition must be as carefully considered in a stage setting as in a picture. We also learned that the most beautiful stage effects can be secured by using the most inexpensive materials. We made it a hard and fast rule that nothing should be thrown away or wasted. Many times "the closet under the stair" (and we all have them) has given us the very thing we needed to finish a stage set that lacked that "certain something".

Scenery is a very important item in production and artistic results can only be obtained by paying strict attention to details. The amateur can and must bring the same reverence and dignity to this side of the work that he should bring to the acting side.

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# A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

## Will and Dick

ONDON, Aug. 31.—The Old Vic., whose subtitle is "The Home of Shakespeare and Opera in English", will reopen on Sept. 22, with fortnight's run of "Love's Labor Lost", "Titus Andronicus", "Henry V" and "Troilus and Cressida" follow for one week each.

As I have previously stated, this program will complete the full cycle of Shakespeare's plays one at the Vic. since (in 1914) it was reorganized. I cannot find record of any other theater which has carried thru revivals of the whole Shakespearean repertory of 36 plays.

By the way, from the list of talented players who will be down the Waterloo Road this season, I omitted the name of George Hayes, who, with Ion Swinley and Florence Saunders, leaves a West End career for the hard work and comparatively slender salaries, which are balanced only by compensations such as vitally enthusiastic audiences, the knowledge of good service well rendered and the exhilaration of team work with a devoted crowd. Hayes has shown himself something of a master of the macabre, and his fine performance as Louis in "Gringoire" at the Coliseum lately makes one confidently predict that he will be of signal value in costume or historical work. For a fool in "Lear", a double sec Jacques in "As You Like It", a villainous crookback, even if he can get the weight, as I believe he can, for a Jago, he will prove a distinct asset to Producer Robert Atkins. And Hayes has a delicate comedic skill into the bargain.

One week after the reopening of the theater a Wagner Festival will commence there, performances being given alternatively with Shakespeare. "Tristan" is an innovation that will be welcome on the South Side. I imagine, Nicholas Gatti's "Prince Ferial" and Ethel Smyth's "The Bosun's Mate" will be revived later.

## English Opera

H. B. Phillips, who took over the Carl Rosa Opera Company, is opening his management with the old favorites both so far as works and performers are concerned. Eva Turner, Doris Woodall, William Boland, Hughes Macklin, Kingsley Lark and Ben Williams are of the company of which Ailene Phillips is premiere danseuse. It is proposed gradually to transform the productions already in the repertory, and when W. J. Wilson, the new producer, has had his way with these it is probable that the company will turn its attention to works by British composers. Pre-eminent among those mentioned is one of Joseph Holbrooke's lighter operas, "Piero and Pierrette", Isidore de Lara's "The Three Musketeers" and Hubert Bath's "Bubbles" are others in which the director expresses confidence.

The autumn season at Covent Garden, arranged by the previous management, will not take place, as it is desired to get the new production, lightings, etc., smoothly working before a London season is contemplated. The reintroduction of complete ballets, as conceived by the composers, is promised, as is special care of lighting arrangements.

## A Percy Play

Edward Percy's new piece, "Ancient Lights", is to have a trial run under the joint management of Milton Rosmer and Richard Coke. Rosmer is to play one of the principal parts, his wife, Irene Rooke, appearing in another. Percy is a dramatist of the younger school, who has a real contribution to make to the theater. His piece, "If Four Walls Told", had definite fulfillment, and the subsequently produced, but I suspect previously written, "Trespassers", has the promise of a good comedy, tho it lacked the sincerity and dramatic construction of the other piece. I have read other unproduced works from this author's pen and confidently "tip" him as an author who will repay the watching.

After the Cardiff performances "Ancient Lights" goes to Leeds and thence to the Everyman Theater for a short run. Several "regulars" of the Everyman company are in the cast.

## England's Largest Cinema

The Pavilion, Shepherd's Bush, opened yesterday week by Sir William Ball, M. P., is the biggest picture house in this country. It seats three thousand people, and the promenades, lounges and refreshment room can accommodate another two thousand. This pleasant and populous district has so far been served by only one cinema, which has done enormous business, and it is probable that the new house will serve only to meet the demands of this and neighboring western suburbs. Israel Davies and his family are the proprietors of this sumptuous home of screen drama, which is designed by Frank Verity, F. R. I. B. A., in the style of third century Roman architecture.

Castleton Knight, lately returned from the States, is manager of the Pavilion.

## Omar

The production of C. S. M. Raikes' "Oriental Phantasy" at the Court Theater this week is a monument of the producer's devotion to the immortal poet-philosopher. But in common with many other devotees, Raikes prefers his Omar bound in suburbo-sentimental suds to the stark and honest buckram that, I'll swear, the old Tentmaker would have preferred. The Sufi does not "flout" at the Court, he saccharifies. Liza Lehman's music is typical of the whole production. It is not Omar. It is "Oh! Ma!"

Some years ago my old friend Dr. Granville Bantock, director of the Birmingham and Midland Institute School of Music, professor of the local University, one of our premier composers of real music, wrote a score for Omar which would make metropolitan audiences sit up and take notice. Bantock, in addition to his musical erudition, has a close direct acquaintance with Oriental literature. Better still, he has a fine musico-dramatic sense, humor, and to put it vulgarly but expressively any amount of guts. Sir Thomas Beecham was to have produced Bantock's choral ballet version of the Rubaiyat, but I presume the later difficulties prevented us from enjoying this big-scale work. I heard it performed in the concert hall some years ago with a big orchestra and chorus under the composer's baton and it was an experience not lightly forgotten. It seemed to me, however, to cry aloud for theatrical completion. Perhaps after it has won out some time or other in America, Germany, Czechoslovakia, Italy and Latvia, and when Bantock changes his name to Bantoki, we shall incorporate it, say in A. D. 1993, into our opera repertory.

By which time Liza Lehman will not be a name even and C. S. M. Raikes' production certainly not a memory.

## Brevities

Readeau has acquired a fresh lease of the Ambassador's Theater from H. M. Harwood and will continue the run of "The Lilies of the Field", which will subsequently give place to Clemence Dare's "The Way Things Happen". Early next year this management promises a new Galsworthy play.

C. B. Cochran will next produce "Rain" and Mrs. Cochran and Channing Pollock's "The Pool". Cochran announces that agreement has practically been reached between him and Dr. Leonidoff whereby he will present the Moscow Art Theater Company in Tolstol, Chekov, Dostoyevski and Gorkov plays. He will also present "L'Atoccat", by Brioux, in the near future. Brighton Branch of the British Empire Shakespeare Society will present "The Winter's Tale" and "A Midsummer Night's Dream" (blowing hot and cold, as it were!) under the direction of the indefatigable enthusiast, Acton Bond, at the Pavilion, during the festival week.

Geoffrey Gwyther has been commissioned by George Grossmith to write a score for a musical piece. Gwyther was a college oar and rugger player while at Oxford, where he worked with the O. U. D. S., graduating thence to the West End musical and revue stage. He studied music under Sir Hugh Allen and Benjamin Dale and singing under Frederick Austin, composer of "The Beggar's Opera" and "Jolly".

Harris Dean's adaptation of "The Rose and the Ring" will probably be seen in town about Christmas. Dean's play went well at Liverpool last year, but has not so far been produced in London.

H. A. Vachell's and Leon M. Lion's adaptation of Vachell's book, "Blinkers", was moderately commended when it was produced at Liverpool Shakespeare theater. I hear the authors are to put it into shape before bringing it South.

Marie Tempest opens her autumn tour at the Brixton Theater this week, playing the popular "Marriage of Kitty".

Dee Cee Tours, Ltd., began a provincial venture with "The Lilies of the Field", now running at the Ambassador's, at Sheffield last week.

"The Young Person in Pink" has been transferred to the Criterion, owing to the closing down of "Send for Dr. O'Grady".

Edward Laurillard has acquired a lease of the Little Theater. The run of "The Nine O'Clock Revue" finishes on September 1, two days before E. L. takes full control.

"The Outsider" has passed its hundredth performance and is to end its run on September 1. It will be followed by "The Green Goddess" with Isobel Elsom, Arthur Hatherton, George Ralph, Owen Roughwood and Stafford Dicken supporting George Arliss.

"The Co-Optimists" return to town in the early days of October with a new bill.

One of Vera Beringer's plays, "The Painted Lady", in which Ernest Thesiger will appear, is to be tried out at Cardiff this week.

Archibald Haddon, lately dramatic critic of The Daily Express, has now undertaken a like function on behalf of the British Broadcasting Company, to whose listeners he delivers occasional chats on the drama.

Charles Doran, sound touring actor and good companion, tells me that he hopes to introduce into his repertory Tennyson's poetic play, "Becket", by arrangement with the noble poet's present heir. Doran's company is doing well with Shakespeare in the provinces.

represent a milestone. Harry says he was knocked speechless, but managed to gurgle a few words of thanks. Harry says Mr. Vogel has a fine show and business is good. "The ghost walks" regularly and everybody is happy, he concludes.

Some of the boys are trying to find out how much Bert Proctor's schooling cost at the "Ace in the Hole College" the past summer on tour with a well-known attraction. Not even "Cob" can get him to loosen up, but he says it's a good school all right. Bert is studying up a scheme to get even with the local manager who framed that foot parade August 21 and claims not even "Pop" in his palmy days ever walked them like that.

# MINSTRELSY

(Communications to Cincinnati Office)

As has been the custom for many years, the Grand Opera House, Cincinnati, will open its fall season with Neil O'Brien's Minstrels, week of September 23.

Frank Kirk has quit minstrelsy this season and is with Gus Hill's "Bringing Up Father on Broadway" Company. Kirk has a new musical invention which he calls "Stop, Look, Listen".

Bart Crawford, vocalist with the Gus Hill and George Evans "Honey Boy" Minstrels, is romping away with a big share of honor, singing "The Stingo Stungo Bug" and "Oh, What a Feelin'".

The first minstrel show to play Sandusky, O., this season was Harvey's Greater, September 14 and 15. This show played there last year and made good for all colored shows. Its success of last season was repeated.

There is said to be a great deal more music than comedy this year in the Field show. Looking over the roster of splendid vocalists this is a matter for rejoicing. Tho without comedy a minstrel show would be anything but that.

Herbert Murray, newspaper man, this season is writing the material for the Metropolitan Minstrels. With the exception of last season, Murray has been doing the material for the minstrels for the past three years and also assisted in staging the routine.

According to Business Manager Harry English, the J. A. Coburn Minstrels did not play Warren, O., two weeks after the appearance of the Al G. Field Show there, as was reported by the Canton (O.) representative of The Billboard in the September 1 issue.

Lasses White's show has improved daily and critics along the line say it is the best edition White has ever put out. Lasses and his co-workers have found many new laughs thruout the performance that did not show up at the opening. The company is now in Mississippi and business is reported nearly E. R. O. at almost every stand.

Fred Miller, Steve Ondeck and Riley Roley, known as "The Versatile Trio", are doing fourteen minutes in one with Neil O'Brien's Minstrels. Roley is a brother of Joe Roley, of the team of Roley and Baird, and they say he certainly plays a "mean" harmonica. Miller and Ondeck, eccentric acrobatic dancers, live up to their billing.

Minstrelsy was deeply grieved to learn of the death (recorded in last week's obituary department) of William N. Walter, former bandmaster and director of music for the Al G. Field Minstrels for fifteen years. Early in life he had a natural inclination for music and under the excellent tutelage of his father, who was a skilled musician, he became a very efficient cornetist. About four years ago his health began to fail and in April, 1922, he severed relations with the Field Minstrels and spent most of his time since then with his sisters in McGregor and Dubuque, Ia. Since last May he has been confined to a Dubuque hospital, where he died.

Harry Wesley-Bowman, formerly of the Old Barlow Bros' Minstrels (Jim and Bill), under the management of W. H. Donaldson & Co., is now with the Hill-Evans Minstrels, holding down an end. September 6 was Harry's fifty-fifth birthday and before the first part went on that night Stage Manager Clyde Chain, on behalf of John W. Vogel and the entire company, presented him with some useful birthday presents. Manager Vogel's gift was an envelope which contained fifty-five coins, each to

A clipping from a Fairmont, W. Va., daily, just received, says in part: "Gus Hill and George Evans' 'Honey Boy' Minstrel Combined Shows' drew a capacity house at the Fairmont Theater last night, and the large audience was well paid for its visit because of the high-grade entertainment which was furnished. A series of features marked a well-balanced program which appeared thruout and the audience was not backward in registering its approval by rounds of applause." The Avalon Four, Homer Meachum, Bart Crawford, the Garteile Brothers and the Empire State Eight were given special mention by the Fairmont chronicler.

One of the enjoyable features of J. A. Coburn's Minstrels this season is a singing act replacing the old-time quartet in the olio, entitled "The Tourists", a double quartet with special set showing the Grand Canyon and costuming of typical Western characters, arranged by Joe McAnalan, featuring "Out Where the Blue Begins" and "Tenn. Tenn. Tennessee". Carl V. Minch as the Indian chief, discovered in soliloquy and solo, is a hit with his powerful baritone voice and creditable impersonation. Tourists arriving from the Overland Limited include Edw. C. Clifford, as Lord Algy; Ben McAtte, English chappy, his valet; Jones and Crooke, cowboys; McAnalan and Donlan, college chaps, and Chet Huffman, landlord of the resort. Comedy, dialog and musical numbers are cleverly worked into an act entirely new to minstrelsy and is one of the big hits of the show.

Customary with its annual policy, Macaulay's Theater, Louisville, Ky., opened the regular season with the Al G. Field Minstrels Labor Day afternoon, and large and enthusiastic crowds attended the five performances. The Louisville Herald said in part: "The quality of entertainment offered by the Al G. Field Minstrels varies not at all; the production is so varied from season to season that Louisville theatergoers, many of whom have made it an annual custom to see the Macaulay Theater season opened with this attraction, are always reasonably certain of finding something new. This year is no exception. Most of the old favorites are back, some of them featured more strongly than in previous years—and deservedly so. After all, the true measure of the success of any show is the manner of its reception by the audience, and the opening production of the minstrels certainly delighted the people on the other side of the footlights."

In conversation with Neil O'Brien, while he was playing an engagement in Glens Falls, N. Y., early this season, Prof. W. B. Leonard, whose review of the show appeared in a recent issue, says he could not make it seem possible that this calm, affable gentleman would in a few hours be transformed into one of the funniest and most typical type of Negroes the world has ever seen. "One not acquainted with Mr. O'Brien would never imagine him to be a performer. He appears more like a prosperous business man. What a kindly smile he possesses and how his genial face lights up while speaking of reminiscences! The writer, who has known and watched Mr. O'Brien since his early appearance in minstrelsy, enjoyed a pleasant half-hour in referring to the old days of McNish, Johnson and Slavin, Primrose and West, Dockstader and other famous burnt-cork artists, most of all of whom have passed on, recalling many pleasant memories and happenings. Speaking of his show this season, he informed me that the set of gold instruments he is using were purchased from Holton, the famous maker of superior band instruments, and that the two sousaphones he is using cost \$250 each and were the best money could buy. This is the only minstrel band using gold instruments the writer can recall having seen since the palmy days of Joseph Gorton's New Orleans Minstrels. Mr. Gorton used them exclusively thru the first part and declared they were the next thing to a big pipe organ, and "Joe" was one of the best arrangers and harmonists of his day. Speaking of Mr. O'Brien's

(Continued on page 47)

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## The Doom of Pictorials

LONDON, Sept. 5.—It seems as if the practice of performers laying down a stack of pictorial printing, either double crowns or six sheets, has gradually died out. Years ago nearly every act had its double crowns. They were then the most popular form of advertising. They only cost four cents and when the management exhibited them on the walls it cost them two cents for the billposting. The six sheets, namely six double crowns, used to cost the artist about eighteen cents or twenty-five cents at most. During the war the shortage of paper caused a revival in the pictorial stuff because they were using up stuff that had been cut years previously, and as managers couldn't get sufficient paper for their letter-press announcements they used whatever they could. The modus operandi is for the pictorial printer to submit a sketch to the performer and then in most cases the performer would deposit \$50, which is returnable when the whole of the stock has been exhausted. The stock was held by the printer, who approached the management as to how many copies were required. But here's the rub: In the contract between the printer and the performer was a clause that the performer was to take the whole of the stock left after the expiration of two years and that meant he had to pay for the balance. As we said above, the boom caused many acts to indulge in the luxury of six sheets, trusting that they would be bought up by the various managements. This has not materialized, as years ago where it was usual for managements to buy at least six different kinds of pictorials of various acts the most they do today is to buy half a dozen—if that—of the top or outstanding top and possibly one of each of the remaining acts. What's the result? Today the various printers, in fact one set of printers, has given instructions to issue writs for about 100 actions claiming the fulfillment of their contracts from anything from \$55 to \$575—and there is no defense.

## Hilda Glyder and Those Auto Rides

Hilda Glyder apparently likes auto riding, at least so says W. H. McCarthy, the V. A. F. accountant. He and his wife were spending a holiday at Blackpool and the brunet, Hilda, was working at the not too salubrious town of Hanley, in the potteries, made historical with Arnold Bennett's "Three Towns". It's a shade over ninety miles from Blackpool, but Hilda thought the sea air much better, so she used to leave Blackpool by auto about 4 p.m., get to Hanley, do her two shows and then return to Blackpool. Oh, yes, they do say that the last hour's journey did cause one to sleep, but the ozone of Blackpool was a good recompense—the auto fare came to over \$250, but Hilda's salary is well over the three figures and just under the four, so she can indulge in these fancies. Still it's some journey.

## A Rising Enterprising Agent

The slogan "Variety is dead" is denied by Jack Henschel of Charing Cross Road, who at last seems to have come into his own. He has had a very good summer season, inasmuch as he has handled four or five legitimate theaters during the off season by running an all-vaude program. And to make things the better, the house managers are quite delighted with the experiment. That's the idea. He has handled Huddersfield, Canterbury, Cambridge, Oxford, the last two university towns being shut to vaude, during the scholastic terms. At Huddersfield, tho, they have a regular vaude theater. He went in and persuaded Alfred Wareing, a high-brow legit man, that it would be better to play real vaude, than shut. The persuasion came off and success was the result. Canterbury, the old world cathedral town, has never been good as regards show business, but Henschel opened out with a good bill with "cut" salaries (to oblige) around the \$500 mark, and the house grossed \$1,500. Never been done before and so the experiment goes on. Naturally one swallow doesn't make a summer, but it does show certain folk that given personal attention things can be made to break better. Another thing it's better to "play horses for courses" than dud stuff.

## Is the J. P. C. Good for Show Business?

Personally we say, yes, but we don't think the provincial resident managers are of the same opinion. The future of the J. P. C. depends largely on the result of the legal activities of J. B. Arnold against the J. P. C. for its action against him at the opera house, Dudley. It stands to reason that with the driving off the road of the underpaid and half-starved rabble, which have been the subject of its attentions, theaters must either shut or find some program with which to keep open. These dud revues have been useful to many managers—respectable ones at that—because they accept smaller percentages during the bad times and thus the resident men can keep open. With their exit there are not

enough shows to go round. There are no dramas today worthy of the name. In fact dramatic shows seem to have been killed by these leg shows. What then is there? A change to vaude, programs. But the danger and the curse will be and has been the booking of "variety combinations" wherein you get one so-called attraction and the rest of the program tripe. The "star" takes a show along and gets a crowd with him as cheap as possible and the result is worse than the first. If managers would only speculate the way they have seen done with men like those referred to in the Henschel case it would be better. For instance, the Elephant and Castle Theater, London, found itself shy of an attraction that had been booked. It had gone off the road. They couldn't find another show, so they rang up Henschel and within two hours on the Friday afternoon he had fixed them a vaude program. That's where the J. P. C., we think, is doing good and wherein vaude, will get a little bit of its own back.

## Harry Weldon's Recovery

It is gratifying to see his "comeback". It was nearly that slip twist the cup and the lip that might have been fatal for Harry. Still he's out and about and doing very, very well. He was down at the Wolves Garden Party at Brinsworth and had a tremendous reception at the Palladium. One looked to see if there were any ill effects of the excitement either from there or at Blackpool, where he opened, and had the care of his guide, philosopher and friend, W. H. McCarthy, but all reports show that things are now normal. Harry is taking a keen delight in things and that is good. He's a real booster for the open-air life and that seems to be the best remedy after all.

## More Agents Than Acts!!!

What on earth is this sudden rush for applications to the L. C. C. to become ten percenters? There doesn't seem to be such an increase in work that the present commission

men are overworked. In fact, one fellow told me that his greatest expenditure is for India rubber to "take out" dates. But for the last few weeks the trade press seems to be composed of nothing but the statutory notification that "I am about to apply for a license," etc. Where do these fellows find the gold mines of commission? Maybe it's a way of reducing salaries. "I'll be a manager. You be my agent and we'll split the commission." There must be about 200 licensed theatrical, vaudeville, concert and cinema agents in London. It's very interesting and certainly most curious.

## Getting Thru the New York Customs

Albert Voyce and the E. C. of the V. A. F., do certainly appreciate E. F. Albee's assistance in asking Pat Casey to go down and see that various Britishers get thru the various formalities your side. There is no counterpart over here for Pat Casey, neither for that matter is there a copy of Mr. Albee. Sutcliffe has written Voyce a very appreciative letter of thanks for the consideration and courtesy shown him and his family, the greater because they were not under contract to any circuit in which Mr. Albee has any interests. These things certainly do make a very big impression over here and one would be foolish to deny it.

## The World's Worst "Sob" Song

Ernest Newman, a well-known musical critic, has been talking about this class of song and he has described "The Rosary" as the absolute winner in this class of Sunday "sob" stuff or "beanfeast bathos". The latter is the name of "outings" on charabancs, where a strident cornet is the main supply of the mechanical music. A commentator suggests that there are others in the lachrymose or onion class, to wit: "Lay Your Head on My Shoulder, Daddy"; "Sing Me To Sleep, the Shadows Fall"; "As Your Hair Grows Whiter" and "Always". Better not digress further in case our friends in tin-pan alley get out their hatchets, but joking apart we have noticed that the Spanish onion songs have been out of fashion for some time, tho we do still have men and women singing "mother" songs—but maybe that's because there's a scarcity of good songs. Beg pardon, we quite forget "Yes, We Have No . . .".



Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## A Knock Becomes a Boost

Hotel Francis, La Salle, Ill.  
August 25, 1923.

My Dear Nelse—I am "curious" and want to "know" who in the world is Mr. Wallace Sackett, whose autobiography I have read in "Agents' Column" of The Billboard no less than four times in the past year and sketches from same every two or three weeks.

Every "agent" who has been in the "show" business for any length of time knows Jules Murry. Many have been connected with him and he has made many an "agent". Am going back to the days of Murry and Shunk, back some, "eh"?

Now since Mr. Sackett has secured such an extraordinary engagement and he does not mention the name of the "attraction", why not let the public hear more of the firm's name and the attraction and less "agent's" name? Mr. Sackett's name in the press won't bring a dime to the box-office. But his firm's name and the name of attraction probably would. Possibly Mr. Sackett is drawing salary to "promote" Sackett. I wonder!

I have been an "agent" for twenty years, been with some "good ones", some "not so good", but managed to "keep busy" nearly fifty-two weeks in the year, never worked for a manager I could not return to, but always had plenty to do to keep the name of my attraction before the public and no time to exploit myself. Another question, "How come" Mr. Sackett is not flying the "Shubert" (Jules Murry, general manager) banner?

This is not written, my dear Nelse, in a spirit of criticism, but just because I wonder. Print it if you wish, for I am never ashamed of my "ignorance" or curiosity.

Were the "tidings" as submitted by Mr. Sackett "news"—fine. I don't know him personally, but I know his "pedigree" as noted in The Billboard very well, having read it no less than six times within two years and can refer to my Billboard files for proof. I have seven years' complete files. "An agent is known by his deeds" and rarely has to look for an engagement, for "live" managers are looking for "agents who deliver".

Cordially yours,

GEO. E. WILSON,

Just "a Agent".

COMMENT

The foregoing communication, signed Geo. E. Wilson, Just "a Agent", is self-explanatory.

but we cannot recall any autobiography of Wallace Sackett appearing in the "Agents' Column" during the past year, and from personal notations Wally is very much alive, and this is made manifest by a communication from him that follows, in which he gives some very interesting and instructive information relative to "agents" other than myself.

If Mr. Wilson is sufficiently interested in this column to read it and criticize not only our correspondents, but us personally for referring to them personally, he should be sufficiently interested to co-operate with us in making it more interesting to other readers by contributing information relative to himself and his fellow agents.

This column is not intended for the exploitation of shows, but exploitation of "agents" personally and it is the only column in any publication in which the agent is exploited personally.

This is the proper place for agents to exploit themselves personally, and while doing so exploit their fellow agents; and in doing so they are not infringing in any way whatsoever on space available in this publication or any other publication for the proper exploitation of their shows.

Granted that Mr. Wilson is now thoroly familiar with the autobiography of Wally Sackett sufficiently to warrant him in writing a four-page letter, we will take it for granted that other readers of this column have also been impressed by the autobiography of Wally Sackett, and this is especially applicable to producing managers who read this column weekly in keeping tab on many agents now en tour.

This column is intended to help the agent who helps himself to the space that we are ever ready to give him in the column set aside for his exploitations. Call it autobiography if you will, or call it grabbing space that is intended for those sufficiently discerning to appreciate its value in the eyes of producing managers.

NELSE.

## Met in Milwaukee by Sackett

Wally Sackett, who is now in advance of Carr and Bernard in "Partners Again", burst the midnight oil while in Milwaukee to contribute items, viz.:

Joe Cohn, with the offices of W. T. Gaskell for several seasons, has been appointed advertising agent of the Adelphi Theater in Chi-

cago, the old Columbia burlesque house now taken over by A. H. Woods.

Charlie Moe, formerly advertising agent of the Star and Garter, is now advertising agent of the Selwyn Theater, Chicago. He has billed "The Fool" north to Milwaukee, west to Rockford, south to Springfield. Fifty thousand sheets of paper were used in Chicago and its suburbs alone. "The Fool" had a better showing than the Ringling-Barnum Shows had when they played Grant Park, Chicago.

A. Emerson Jones, manager of Carle Carleton's "Tangerine", handed Mr. Carleton his notice the opening night. Quick work, that. Jones will be back on Broadway in another week.

Walter S. Duggan, general Western manager of the Selwyns, is taking a crack at the scalpers and going thru with it. He has even solicited the co-operation of the State attorney's office in Chicago.

Frank Lee is in Milwaukee as the manager of the Thos. Cusack Company. Frank meets all the boys and invites them all out to his house to dinner.

Charlie Duffield, Fred Barnes, Tom Hanks, of the Auditorium Theater in Chicago, and the National Show Print were all attending the State fair. Rained four days.

Jack Gilmore, ahead of "Up the Ladder" for W. A. Brady, is on his way to Minnemanapolis, as Jack pronounces it. He got his share in the papers here all week. More power to Jack. He's on the wagon, too.

Harry S. (Broadway) Jones will sing his "My Rose of the U. S. A." at a special outdoor meet during the G. A. B. convention, which is here all the coming week. Harry, or "Broadway", has a pair of pipes. He belongs in the State fairs.

May Darling, a newspaper girl, landed a story in one of the Milwaukee dailies with an interview about herself crossing the English Channel in the first commercial airplane.

It is agents like Wally Sackett who keep this column alive with interesting news and encourage us to fight the battles of agents in general and not the battles of the few sinecurists who are above seeing their names in the column for fear that producing managers will know where they are.

Sam J. Banks, press representative in advance of Ringling Bros. and Barnum & Bailey Circus, is attracting much attention from the natives of Colorado by his newspaper publicity for the big show.

Charles W. Aitkin, several years ago treasurer in the box-office of the Casino Theater, Brooklyn, N. Y., playing Columbia Circuit shows, has for some time past been conducting a "bureau" for outdoor publicity and billposting at 118 Madison street, Brooklyn, N. Y.

Phil De Angelis is one busy man these days billposting and tacking cards, banners and signs, likewise distributing small stuff for various theatrical attractions and commercial houses from his offices in New York City.

Theodore Roosevelt, acting Secretary of the Navy, has approved of the appointment of Commander Wells Hawks and his associate, John Wilbur Jenkins, as directors of advertising publicity for the sale of numerous navy ships. The work will be directed from New York and the Navy Department at Washington.

Will Warner, formerly a publicity propagandist on the Pacific Coast, is now the promoter of publicity for the Fred Fisher Music Publishing Company, of New York City.

## MINSTRELSY

(Continued from page 46)

band, I casually mentioned that old friends of the show missed Eddie Chpero, who directed the band last season. Eddie had a way of electrifying his hearers, as his personality was such as to command attention both on the street and stage. To all lovers of minstrelsy the reappearance of Mr. O'Brien as a performer will be a thing of joy, and it is sincerely hoped that this may not be the last of his far-well seasons' as the inimitable Negro delineator."

## CLASSIC STAGE AND TOE DANCING

ORIENTAL, SPANISH, RUSSIAN, INTERPRETATIVE, ETC.

Dramatic and Singing Lessons, moderate terms. CHAS. NEWMAN'S ACADEMY OF THEATRICAL ARTS, 244 Lenox Ave., New York. Harlem 8167.

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 endorse the views  
 expressed in this  
 department, nor  
 take exception  
 to them either

Be Brief~  
 Be as Courteous as you can,  
 But Be Brief~

# OPEN LETTERS

If you are a member of the Profession,  
 you can say your say here

VOLTAIRE  
 said to  
**HELECTIUS**,  
 "I Disagree with  
 everything you say  
 sir, but will defend  
 to the death,  
 your right to  
 say it."

## With the Stage Employees and PROJECTIONISTS

Personals and other items of interest  
 to Carpenters, Electricians, Property  
 Men, Scene Shifters, Fly Men and  
 Motion Picture Machine Operators.

Address communications to Stage Em-  
 ployees and Projectionists Editor, The Bill-  
 board, Cincinnati, Ohio.

### Lauds Female Impersonators

Alfred Nelson, Burlesque Editor, The Bill-  
 board:

Dear Sir—I am pleased with the way you  
 handled the female impersonator topic in the  
 Open Letter columns of the September 1 issue  
 of "Bilbyboy".

I have done considerable research work in  
 this branch of entertainment. I went into the  
 falsetto issue thoroughly and I have tracked im-  
 personators back to George W. Monroe and the  
 Russell Brothers of "River Shannon" fame.  
 Then I "jumped" to China, where Mei  
 Lan Fang plays female roles for a big salary.  
 And I have watched Francis Renault's doings  
 and the antics of Herbert Clifton in vaudeville.

(Signed) JOHN J. McCAULEY,  
 229 First Ave., New York City.

### Impersonating Requires Talent

Montreal, Can., September 6, 1923.  
 Alfred Nelson, Burlesque Editor, The Bill-  
 board:

Dear Sir—I sincerely thank you for your  
 splendid reply to the female impersonator  
 critic. I did tricks years ago with an under-  
 water show and thought it was hard work, but  
 it is easy in comparison with female im-  
 personating, at which I am an amateur, but in-  
 tend to take up this work professionally.

The "he-man" who is a good impersonator  
 certainly possesses talent. One born with ef-  
 feminate ways is, in my estimation, not an  
 actor—it's just his natural way.

(Signed) H. W. TURNER,

Wireless Officer, Marconi Building, Toronto,  
 Can.

### Correction by Klein Brothers

Milwaukee, Wis., September 10, 1923.  
 Editor The Billboard—In your issue of Sep-  
 tember 8 is an item stating: "Seed and Austin,  
 who recently charged the Klein Brothers  
 with using the alphabet bit originated by them,  
 will follow the latter team over the Orpheum  
 Circuit this season. Both acts, according to  
 the V. M. P. A., may use the routine in con-  
 troversy."

The foregoing is in error and we would very  
 much like you to correct it.

Seed and Austin never brought any charge  
 against us for using the alphabet bit, which  
 they did not originate. We have been doing  
 this bit since 1912. It was written by Al  
 Friend, formerly of Friend and Dowling, who  
 gave us permission to use the routine. He did  
 not give Seed and Austin permission to use it  
 and we brought the charge against them with  
 the N. V. A.

Seed and Austin admitted to the N. V. A.  
 that they were wrong and apologized in the

"Vaudeville News". How your paper used the  
 article referred to without making sure of the  
 facts is a puzzle to us, as The Billboard has  
 always been very fair in such matters.

We will be glad to answer any questions on  
 the subject, as we can again prove that we  
 did the routine before Seed and Austin ever  
 were an act.

(Signed) THE KLEIN BROTHERS.

### Differs With Critic on Enunciation of St. James Player

Boston, Mass., September 6, 1923.

Editor The Billboard—I read the criticism in  
 the current issue of The Billboard on the  
 St. James Theater Stock Company, this city,  
 in which the reviewer, "D. C. G.," says:  
 "The enunciation of Miss Roach and Miss  
 Layng is slightly affected and hard to distin-  
 guish, which tends to make it sound unreal."  
 I beg to differ with the reviewer. I attended  
 the opening performance of "The Mountain  
 Man" by the St. James Company and the one  
 thing I noticed above everything else was the  
 perfect diction of Miss Bushnell, Mr. Remley  
 and Miss Roach. If the reviewer had com-  
 mented on the faulty diction of Mr. Gilbert,  
 Mr. Kent and the ingenue, whose name escapes  
 me at the moment, I should not feel the sur-  
 prise his declaration occasions.

I am a stock actor of many years' expe-  
 rience and was one of many who had to sit far  
 back in the balcony thru having bought seats  
 too late. The faulty acoustics may have been  
 the reason why I failed to clearly understand  
 the members who escaped D. C. G.'s notice.  
 But how shall we account for the fact that  
 Miss Bushnell, Miss Roach and Mr. Remley  
 got their lines over to me? I wish every one  
 in Boston could have heard the clear enuncia-  
 tion of that grand old man of the Boston  
 stage, George Wilson, in his graceful little  
 speech after the third act. The acoustics did  
 not hamper him. Perhaps D. C. G. was not  
 listening very hard. That may have some-  
 thing to do with it.

(Name Withheld by Request)

### STAGE LIGHTING

(Continued from page 45)

and translucent. Heavy double-faced black  
 cardboard has proved a very good shield. We  
 have found our equipment very satisfactory  
 both as to portability and flexibility. There is  
 one change we want to make. At present,  
 the sky and footlights of one color are on dif-  
 ferent lines and can be independently con-  
 nected, both sky and foot of each color are  
 governed by the same dimmer. By the installa-  
 tion of three more dimmer plates our skies and  
 foots could be independently controlled.

What the intensity of the light and what  
 the number of lamps needed for illuminating  
 varies greatly with the costumes and setting as  
 well as with the text. Black, unless relieved  
 by much red and gold, casts light. The paler  
 shades of blue, on the other hand, have a  
 high reflecting value. Cycloramas which hang  
 in folds require more light than do those  
 which hang flat, and screens and flats have  
 the highest reflecting value for sound as well  
 as for light. Velvets, cotton flannels and cot-  
 ton duvetyns all absorb light. Linen, canvas,  
 burlap in the lighter colors, satin, satine, cre-  
 tone, mosquito netting and the like are good  
 reflectors, whether used for drapes or for  
 costumes. For setting two or three layers of  
 cotton gauze in different shades, hung flat,  
 give a much more interesting play of light  
 than does opaque material hung in the same  
 way. Stipple painting and dusting with gold  
 also add to the beauty of scenery and costume  
 under light.

Light is both revealer and concealer. It will  
 show up soiled and mussed costumes, carelessly  
 painted scenery, badly stretched flats and  
 startle with the unexpected shadows it invites.  
 Light also will "tie up" a scene, giving it  
 unity and mellowness of tone, and it can  
 stimulate both actor and audience to undreamed  
 of responsiveness. The amateur actor espe-  
 cially is susceptible to light, stimulated by it  
 and often unable to act in a scene underlighted,  
 so the lighting manager needs to be more than  
 a mechanician.

In charge of projection at the Colonial The-  
 ater, Hagerstown, Md., are Brothers Stack  
 and Cy Clark. Clark is relief operator. The  
 Colonial gives continuous shows from noon  
 until 10:30 p.m.

Stage employees working in Ft. Wayne, Ind.,  
 theaters have been granted an increase of 10  
 per cent, dating from September 1, 1923, and  
 for the ensuing year, by agreement reached at  
 a special meeting held a few days ago. M.  
 Marcus, representing the Quimby Interests,  
 controlling the Jefferson, Strand, Palace and  
 Colonial theaters, Ft. Wayne, negotiated with  
 the stage employees.

Back stage at the Maryland Theater, Hager-  
 town, Md., are H. P. Feigly, Jr., carpenter;  
 W. C. Lane, electrician; E. W. Main, property  
 man, and W. E. Troupe, projectionist. All  
 are members of Local Union No. 501, Hager-  
 town.

Local Union No. 236, Birmingham, Ala. (pro-  
 jectionists' division), has signed a two-year  
 contract with theater managers of that city,  
 calling for an 18 per cent increase over the  
 old scale. The contract committee was made  
 up of J. H. Sapp, president of the local; F.  
 E. Walker, vice-president, and J. A. Root,  
 business agent of Local 236, who acted as  
 chairman.

George M. Powers, 23 years old, electrician  
 at the Worcester Theater, Worcester, Mass.,  
 is in a dangerous condition at the Worcester  
 City Hospital as the result of an automobile  
 accident on Institute road on the evening of  
 September 6. Another automobile crashed into  
 the machine in which Powers was riding and  
 Powers, who was sitting beside the driver, was  
 thrown into the rear part of the car, sustain-  
 ing internal injuries, including several frac-  
 tured ribs.

Settlement of a wage controversy between  
 the Moving Picture Machine Operators' Union,  
 Local No. 230, Denver, Col., and the Denver  
 Theatrical Union Association was had at a  
 hearing before the State Industrial Commis-  
 sion September 8, with an order that the  
 present contract between the union and the  
 association be retained for one year; that the  
 employees be paid a wage scale of \$44 for  
 seven days' work of six and one-half hours  
 each. Some of the members of the operators'  
 union had asked for a scale of \$49.50 for six  
 days' work of the same hours.

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 ity, study. Good modern wardrobe.  
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AT LIBERTY—LEADER VIOLINIST. Ability, Ex-  
 perience. Vaudeville, Pictures, Union. Only reli-  
 able managers write. BOX D-86, care The Bill-  
 board, Cincinnati, Ohio.

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## INFORMATION WANTED ABOUT

# Carle Jerome

Scenic Artist, who when last heard of by the inquirer was engaged  
 at the Grand Opera House, Cincinnati. (This was about 1899-1900-  
 1901.) Any word concerning his present address or whereabouts will  
 be gratefully received by

WILLIAM MILLS DONALDSON, care Donaldson Lith., Newport, Ky.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

## NEW THEATERS

M. A. Hortl will erect a \$50,000 theater at  
 Ft. Lauderdale, Fla.

The Majestic Theater, Rotan, Tex., J. B.  
 Davis & Sons, proprietors, has been completed.

William Warnkey is planning to erect a  
 picture theater in West Bend, Wis.

Harry Moore and James Cruisen are con-  
 templating the erection of a picture theater build-  
 ing at Cuba, Ill.

The Muskegon (Mich.) Amusement Corp. has  
 been granted a permit to erect a theater build-  
 ing at Clay avenue and Jefferson street, Mus-  
 kegon. It is estimated the structure will cost  
 \$30,000.

Louis Marinos and Thomas Alexander, own-  
 ers of the Marinos theaters in Pennsylvania,  
 have broken ground adjacent to their theater  
 on Main street, Wilkes-Barre, for the erection  
 of a theater and store building.

A. L. Beardsley, of Snohomish, Wash., has  
 awarded the contract to the Great Northern  
 Construction Co. for the erecting of a \$50,000  
 picture theater at Tenth avenue, northeast,  
 and East Sixty-sixth street, Seattle.

Construction work is under way at Indiana  
 Harbor, Ind., on a \$50,000 picture theater.  
 Joseph Jablonski is financing the project.  
 James Piwaronas' theater building in Main  
 street, Indiana Harbor, is nearing completion.  
 The cost of this theater will approximate  
 \$100,000, it is estimated.



# AUSTRALIA

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

**S**YDNEY, Aug. 19.—John J. Jones, general manager of First National, Sydney, returned home recently, after finalizing a two years' contract with Hoyt's, Ltd., for First National productions.

The Victorian Film Renters gathered at Pinar's Hotel on Friday afternoon last to a "beef steak" dinner, tendered to Claude Henderson, manager of Paramount Exchange, on the eve of his marriage.

The Billposters' Union has issued a "white list" of pictures in Carlton, Fitzroy, Collingwood and North Richmond, and it is urging unionists and wage earners to patronize those entertainment houses which employ financial members of the Victorian Billposters' Association. It is stated that this "white list" is the first of sixteen which are being prepared, embracing Melbourne and suburbs.

J. A. Lipman has left by the "Sonoma" on a business visit to New York, and anticipates returning about three months hence. While away he will complete negotiations which have been conducted by cable, whereby Australasian Releasing Corporation will distribute several special productions in this territory. American Releasing Corporation, one of the companies under contract to supply Mr. Lipman's organization with features, recently merged with the newly reorganized Seiznick Distributing Corporation, but this will not alter the releasing schedule of Australasian Releasing.

On Saturday last, at the Fox office, E. L. Rutledge, on behalf of the Fox Film staff, presented Mr. Kingston with a pocket wallet suitably inscribed as a token of the esteem in which he was held by that body. The recipient gracefully acknowledged the gift. Mr. Kingston has joined up with Universal.

The salubrious seaside resort of Manly now boasts another moving picture theater, the Rialto, situated on the Corso on the site formerly occupied by the Magic City, where the merry-go-round was a feature for many years.

John F. Hicks, Jr., recently officially opened the luncheon room on the fourth floor of Paramount House, Sydney, when every available member of the staff was present. This innovation was only made possible by the great consideration of Mr. Hicks, who arranged that the accommodation be made available to the staff of Paramount.

T. M. Coombe, picture magnate of Perth, has been on the sick list lately, but is now almost well again.

George Barnes was the recipient of hearty congratulations on the occasion of the hundredth performance of "Queen of Sheba" in Sydney. This record speaks for itself in the matter of public appreciation.

To insure an overseas artist giving Australians the best in his or her repertoire on the Australian opening, all acts playing the Tivoli will be requested to go thru a routine of the suggested material for their premiere. The private tryout will be given before the general manager, manager, publicity chief and others, and in the event of any misgivings regarding all or a portion of the work suggestions will be made in order that performers may appear to best advantage. Altho some of the star acts may not feel inclined to conform with this new regulation, the Musgrove firm will be very emphatic on the point that it has to be done, and that is all there is to it.

Allan Wilkie and his company will be seen here in another batch of Shakespearean plays commencing August 18. His experiment will be followed with unusual interest, as, failing to secure a theater for a limited season, he was forced to take the Conservatorium. Miss Hunter-Watts, recently returned from a health trip abroad, will make her reappearance with the company.

Sir George Tallis, who returned to Sydney recently, stated that the Meiba Grand Opera Company, which is to play Australia shortly, will include Madame Dalmonde, who is a lyric soprano of outstanding ability. Supporting artists will also be of high caliber, and the salary list will be one of the biggest ever made out for a company in this country.

The news that H. E. Ross-Soden had finished with Exhibitors' Alliance was received with great surprise among the members of the film world in Melbourne.

Billy D'Ordetta has left to rejoin his partner, Rosie Costello, in Batavia.

The Four Southern Singers, at the Prince of Wales Theater, Perth, have proved to be the finest box-office magnet the Coombe management has yet handled.

Sir Harry Lauder begins a season at the Royal, Adelaide, in a week's time.

Napier, the Human Spider, is now working some dates around Melbourne and was at the Stadium recently.

Captain Adams and Odiva's Seals have left for New Zealand for another tour of the Fuller Circuit.

Eddie de Tisme, of the Theatre Royal, Brisbane, was in town recently. He is booking

people for the season in Adelaide, commencing next September, under the direction of the de Tisme-Banvard Players.

Madge Merle, formerly with the Pastor and Merle act, is now doing a "single" act on the Harry Clay Time.

Daisy Jerome and Marie La Varre are scheduled for a season at the Theatre Royal, Perth, by arrangements with the Fullers.

The Molnaris, operatic singers who have been playing around Australia and New Zealand for some years, have left for New York.

Amy Rochelle is still very ill in Adelaide, and it may be some weeks ere she is permitted to appear on the stage again.

Ruby Norton, American comedienne, has been very successful in Melbourne since her opening. Stella Power, "The Little Melba", concluded her Sydney season at the Town Hall, Sydney, recently, amidst a scene of great enthusiasm.

Madame Lipkovska's costume recitals have been responsible for big attendances at the Town Hall, Sydney.

Amy Castles and her concert party is still touring New Zealand. The personnel includes Eileen Castles, brilliant soprano; Charles Tuckwell, pianist, and Albert Torzillo, harpist.

Jean Gerardy, cellist, assisted by Essie Ackland and George Stuart McManus, is giving recitals throuout the Dominion, and doing big business.

Charles Heslop, who will be associated with Dot Brunton, arrives here shortly under engagement to Hugh J. Ward.

Jack Heller and Joe Morris are once again working as a double act and are with Sole's Circus.

Ridgway's Circus recently showed at Mudgee, N. S. W., to good business. Jim Watson is in that town, paving the way for a visit of Sole's Circus and Menagerie.

Baker's Circus, now wintering in New Zealand, will go out with an augmented show in September, and in view of the very successful season this year it should do even better now.

St. Leon's Circus will be out on the road again when the warm weather arrives. This show will also be even better than last season, several attractions being added.

Colonel Bob Love, veteran circus man, has not been too well lately, the excessive cold weather affecting the old fellow. He is now near his seventy-fourth year.

Jack Mandino, formerly a well-known trainer of dogs, is said to be in a very bad way with tubercular trouble, and his end is only a question of a few weeks.

Doc Henry, well-known advance manager, is out in the country arranging show dates for Everest's Monkeys.

Leaving for San Francisco are David Poole, English ventriloquist, and Madame Terpsichore, continental dancer, both acts playing the Musgrove Time. Mr. Robinson, manager for Terpsichore, is also on the same boat, as are F. C. Barron and his wife. Little Billy, the American comedian, is off the Tivoli bill owing to a mild attack of influenza.

## MUSICAL MUSINGS

By the MUSE  
(Communications to Cincinnati Office)

Bianche Lorraine's Orchestra is reported to be making many friends at Mountain View Villa, N. J.

Fate Marable's Ten Jazz Hounds are the musical feature of the Steamer Capitol, which begins its annual excursion season at New Orleans, La., this week.

Chester W. Gaylord, marvel saxophonist, joined Paul Whiteman's Orchestra in New York September 8. He is 24 years old and studied music in Boston and Worcester, Mass.

Fred G. Wiegand, violinist and orchestra director, has again been engaged to furnish music during the fall and winter at the Tutwiler Hotel, Birmingham, Ala.

Louis Connor's eight-piece orchestra, known as the St. Cecilia Syncopators, of San Antonio, Tex., was scheduled to open an indefinite engagement at Sunset Plunge, Tulsa, Ok., September 14.

**MUSGROVE TIVOLI CIRCUIT**  
**AUSTRALIAN VAUDEVILLE**  
SOLE DIRECTION MUSGROVE'S THEATRES, LTD.  
PLAYING ONLY HIGH-GRADE ACTS.  
Featuring, among other American stars, ALLAN BROOKS, RUBY NORTON, HERSCHEL HENLERS, LITTLE BILLY.

Paul F. Donnelly, former sax and clarinet player with the Virginia Serenaders, is now with Phil Baxter's Orchestra, of Pine Bluff, Ark.

Joseph Papalis, recently in vaudeville with Patay Shelly and Her Jazz Band, is now playing with the Palace Theater Orchestra, New Orleans, La.

The Vibbards, Doc and Norene, are resting at their home in Limestone, N. Y., after a tour of Loar's Chautauqua Circuit. They plan to open in vaudeville at an early date and introduce a new and very large marimbaphone.

Jimmy Ague is manager, drummer and entertainer of a new orchestra at Youngstown, O., which has Sammy Ruckebeam as piano-leader; Jack Beede, sax, and clarinet; Jack Moran, trombone, and Ray Moore, violin and banjo.

The Winona (Minn.) Municipal Band is about to close its summer concert season, which has been successful. O. W. Reese is director. A donation by F. S. Bell, a local lover of good music, will be used to pay for a new band stand that will be completed by next spring.

James D. Winne, a member of the band at the Soldiers' Home in Hampton, Va., trouped for sixteen years with such shows as Ringling Bros., Barnum & Bailey, Gentry Bros., Dockstader, Honey Boy Evans, Neil O'Brien and Al G. Field's Minstrels. "Mr. Dillworth, band-leader here, also is of the old school," writes Winne.

The roster of the Original Ramblers, of Rochester, N. Y., who begin their fall season October 1, is: Elmer Masse, piano; Peter Badami, violin; Henry Martino, banjo; Theodore Sharpe, sax, and clarinet; Clifford Coell, piano and sax; Alfred Thew, trumpet and director; Bud Deverill, trombone; Albert Caplin, cello and bass, and Darrell Gifford, drums.

The Virginia Entertainers, now playing Lakeside Park and the Macon Cafeteria, Macon, Ga., include J. E. Bower, violin and trumpet; R. C. Leslie, sax, clarinet and trumpet; Freddie Brill, sax, and trumpet; A. H. Speigner, trombone and sax; V. A. Johnson, piano; Maynard Baird, banjo; A. F. Joseph, drums, and A. N. McGee, manager.

Dreamland, the newly opened dance hall at Cedar Rapids, Ia., is reported to be drawing big crowds. Dolly Iverson's Orchestra was the initial combination booked by Manager J. Brookhizer. Lyman's Orchestra and Heinie's Royal Band also have appeared there. Clark's Syncopators, a local aggregation, will provide music when traveling orchestras are not engaged.

Walter Davison, whose orchestras continue to be a great drawing card at the Walnut Theater and Magnolia Gardens in Louisville, Ky., made a flying trip to New York last week in the interest of "Neath the Carolina Moon", a number to be released shortly by Waterston, Berlin & Snyder, for which he and Harry Willsey wrote the music and Addy Blatt supplied the lyrics. Willsey, former pianist of the Capitol Theater, Cincinnati, will join Davison's orchestra soon.

H. W. Kemmler's Orchestra, it is reported, will make a dance tour of the East and also pay a visit to Florida during the winter following its run at the Highland Country Club, Pittsburg, Pa. Twenty-five instruments, it is said, are played by the following members of the aggregation: A. Ludwig, George O'Neil, Walter Coleman, E. Wilharm, Wm. Snyder, S. McCaughey, Perry Shallenberger, J. A. Prophater, M. Bryar, J. Tracey and H. W. Kemmler.

The concluding paragraph of Gabe Boone's letter was omitted in these columns last week. It reads:

"We had the pleasure of meeting the Robert Sisters' Dramatic Company a short time ago, members of which also remembered old Gabe's birthday by giving me a beautiful cameo stick-pin and a set of cuff buttons. As far as I know Carl Neel and I are the only surviving members of the Dan Rice Circus Band. I expect to finish the season with Cole Bros. and if everything turns out as I hope this will be my last season on the road. Not that I am tired out, but because as I grow older it seems like I want to be closer to 'Josie' and the little chicken farm. Will drop a few lines to Musings when the season closes."

So successful has been the summer engagement of Ace Brigode and His Ten Virginians

at the Hotel Walton Roof, Philadelphia, that the organization has been re-engaged for the fall and winter, reports Joe Friedman, manager. During the week of August 27 the band doubled at the Globe Theater in the Quake City. The personnel: Ace Brigode, sax, clarinet and director; Eddie Allen, sax, and clarinet; Gene Fogarty, violin; George De Knoyer, trumpet; Lucine Criner, trumpet and slide cornet; George Sternsky, drums; Charles Storm, piano; Dan Daniels, piano; D. A. Cortez, piano, accordion and French horn; Jimmie Freshour, trombone; "Happy" Masfield, bass; Fred Brohez and Mark Fisher, banjos and entertainers.

Music for the union labor parade in Des Moines, Ia., on Labor Day, was provided by non-union musicians as the result of a dispute between the committee in charge of the procession and the local A. F. of M. representatives. The musicians, it is said, refused to accede to the demands of the committee for a free band and a less-than-scale salary. The Fourteenth U. S. Cavalry Band, of Fort Des Moines, the local American Legion Drum Corps and a band of colored musicians, whose application for membership in the A. F. of M. had not yet been acted upon, favored the committee by participating in the parade. Music for the labor picnic which followed at Riverview Park also was supplied by the three organizations. No money was paid the musicians. The music bill for the 1922 Labor Day parade in Des Moines was \$431.

Former troupers are well represented in the concert band which terminated a successful summer season at Electric Park, Kansas City, Mo., September 16. The conductor is Ben H. Kendrick, who played cornet for several seasons with the old Cy Plunkett Show, later joining Bill Merrick on the Forepaugh-Sells Circus. Charles G. Bowne trouped with Guy Bros.' Minstrels and put in four seasons with the Barnum & Bailey Circus. Charles W. Benner was on the Ringling Bros.' Show for many seasons. Henry Hofmann fiddled and altoed on Hi Henry's Minstrels, with which John Crockett played cornet. M. A. Ingino and G. F. Rendina were together on the Gentry Show several seasons back, Daley Joiner and Dr. J. E. Hawley are graduates from "Tom" shows, as is H. McLean. James Holsman, 'tis said, doubled canvas on the Lindsay Stock Company. Fred G. Joste "kicked 'em" with Guy Bros.' Minstrels and Spelman's Winter Circus. The roster of the band is: B. Lenge, piccolo; L. Lyons (soloist), flute; H. McLean, oboe; H. Prati, bassoon; A. Seufert, Eb clarinet; F. S. Joste, assistant conductor; H. Thomas (soloist), C. Jahr, A. Berndt, S. Wood, G. Canterbury and H. Wheeler, Bb clarinets; M. A. Ingino (soloist), J. Crockett, F. Jacobs, J. Holsman and C. Bowne, trumpets; G. F. Rendina (soloist), French horn; A. Ruto, C. Metz and C. J. Kellback, horns; C. W. Benner (soloist), F. Zook, H. Wheeler and C. Richardson, trombones; C. G. Wagner (soloist), xylophone and tympani; J. Hawley and D. Joiner, drums; F. Joiner (soloist), euphonium; P. Felix, baritone; C. Sharp, G. Rohrs and E. Browne, bass. An idea of the class of music rendered by the organization is to be had from the following copy of a recent Sunday program: March—"Rainbow Division", Nirella; overture—"Zampa", Herold; "Algeria", Herbert; "Polish Dance", Scharwenka; march—"Boston Commandery", Carter; rhapsodie—"Slavonic" Friedemann; grand selection—"Cavalleria Rusticana", Mascagni; "American Fantasia", Herbert.

The accompanying illustration is from a photograph of Hank Young, taken in Paris in



1902, when he was a member of the band under direction of Carl Claire on the Barnum & Bailey (Continued on page 85)





(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

**HERRMANN THE GREAT**

By ORA A. MARTIN

WAS a boy of fourteen when I read in a newspaper where Herrmann the Great was to appear in a theater in the capital city of my native State. Being somewhat of a "magic fan" I, like most boys, anxiously waited the day when I took a train for the city to see the greatest magician of that time. Arriving in the city I rushed to the box-office to purchase a seat in the very front row. I had supposed all the good seats would be taken. Only a fair-sized audience greeted Herrmann that night and I was greatly upset to think more people did not come to see such a good show. Nevertheless it was a most appreciative audience that night.

I shall never forget the impression Herrmann made upon me from the first appearance, where he deftly removed his white gloves, when lo, and behold, he slowly opened his hand, assumed a surprised look to find they had simply "evaporated"—THAT WAS ALL THERE WAS TO IT. There was no useless hokum, no downish moves nor apologies for his being there. He gave us to understand he was master of the situation from the very start and everyone took it for granted he knew his business and paid closest attention to him. In the vernacular of today he knew how to "SELL HIS STUFF".

During the latter part of his program he stepped down into the aisle from the stage and requested the loan of four watches. Obtaining these he deliberately tied them up in a white handkerchief, returned to the stage, when he turned about, faced the audience and requested that some gentleman kindly step upon the stage to assist him. On hearing this I fairly leaped to my feet. Herrmann saw me and said: "Come right up, young man." He greeted me with his ever-pleasant smile, then handed me the handkerchief to hold, which to all appearances contained the four borrowed watches. Instructing me to hold the watches high above my head so everyone could see them, Boonski, his assistant, approached him, handing him a pistol. Holding the pistol, muzzle up, he carefully placed it in my other hand, remarking: "My horse pistol, I raised it from a Colt. It is loaded with dynamite and spike nails, so be very careful where you point it." Whereupon he walked off stage, leaving me standing alone in the center.

I don't know what ever possessed me to do what I did, unless it was a boyish trait to try and act smart and "show off" in public, for no sooner had Herrmann left the stage than I glanced at the audience, squinted one eye and at the same time turned the muzzle of the pistol toward the other eye and peeped down the barrel "to see if it was loaded". My fool prank brought down the house. Herrmann quickly returned to the stage with funnel to put the watches in. He glanced toward the audience and, noting they were still laughing, smiled to them and approached me, saying in an undertone: "What are they laughing about, son?" I told him I guessed it was because I looked into the gun. He laughed and said: "You're the village comedian. Well, you made a hit."

He took the pistol from me, asked me to untie the handkerchief and hand him the watches one at a time. I did as he requested. He threw the apparently borrowed watches into the funnel he had in the meantime slipped over the muzzle of the pistol. Turning to Boonski, he remarked: "I expect you had better get him a chair to sit in." Boonski brought a chair for me and no sooner was I seated than Herrmann fired at me with the pistol and the watches appeared hanging under the chair and one on my back. Herrmann gathered them up and upon excusing me from the stage shook hands with me. Turning to the audience, he said: "This boy will be a great showman some day." I was greatly flattered. In after years I figured it out that he probably said this to every boy who came upon the stage. It was an incentive to me then, but like the Scotchman would say about Herrmann's prophecy: "I ha'e me doots."

Elmer Eckam, of Rochester, N. Y., and his wife visited Canada recently to attend the Canadian National Exhibition and while there were the guests of President La Salle and the Order of Genii.

**SPANISH AUDIENCES**

By SERVAIS LE ROY

Tho a wildly enthusiastic audience, the Spanish spectator can hardly be said to be generous to the artiste. The slightest slip in a magic act is resented by him as a personal injury. He has paid his money to be deceived, and woe to the conjurer who fails to live up to his expectations. Yet he bates to be deceived in the sense that he considers every trick shown him as a direct challenge to his intelligence. If he fails to fathom it entirely (and his mind admits a complete failure) then he is not unostentatious in his appreciation with this reservation—that he will return again and again. He ultimately discovers the modus operandi and contentedly explains it to his 'friends—unless you are wise enough to replace that particular effect with some other trick or illusion.

I have seen an excited spectator watching one of my most subtle deceptions stand up and deliberately point to where he considered the vanished three ducks would be found. When shown to be wrong he just as excitedly pointed to some other place many feet away. "If they are not there they must be there," he said, and when again his theories had been

**THE WHYS AND THE WISE**

THE "Whys" of Magickland are those who continually apply the interrogation in reference to their failure to succeed, and the imagined reason that managers and agents will not book magic acts. They are the class of magicians who never think of asking themselves the question in reference to their own ability or presentation, or whether they have anything to offer in the open market that is materially different or materially better than any other like product. They want to know why So and So gets bookings or how Do and Dare get away with this or that. They are always wondering why someone doesn't give them credit for this or that "original" move and why magicians steal "their" tricks.

The "Wise" of Magickland are not the "Whys". They do not bother about what the "Whys" are doing, or why the "Whys" are not working. The "Wise" are wise enough to find out, however, why the managers will not book the "Whys". Then they apply the information gleaned, fix up their own acts, simply "saw wood", and, while the "Whys" do all the talking, the "Wise" MAKE ALL THE MONEY!

disproved he sat down with a muttered curse and malevolent look at the man who was successfully (?) entertaining him. I have seen the espada (swordsmen who kills a bull) walking around the arena to bow his acknowledgements received by three-fourths of the audience with applause and by the remaining fourth with execrations and insults.

Truly, the Spanish audience is an audience of nerves and of the moment, an audience of intense enthusiasm and of equally intense disapprobation. To any but a really good deceptive conjurer, able to change his program frequently, I would repeat "Punch's" advice to those about to marry: "Don't."

**CLAYTON HAS NEW STUNT**

Mystic Clayton is now sending real money thru the mail for advertising purposes—not United States money, of course, but German 10,000-mark bills. The bills are genuine and in normal times were worth approximately \$2,000. Considerable blank space on the front of the bill and on the back is utilized for a printed or mimeographed letter in red, which contains the following offer: "IF WE DO NOT GET YOU ADDITIONAL BUSINESS we will accept this 10,000-MARK NOTE FOR OUR WEEK'S SALARY and say not a word."

Clayton's Show carries ten persons, five auto-parade cars, a calliope and special paper. The illusion of "Shooting Thru a Woman" is heavily featured.

Edward Reguera, of New Orleans, writes: "Tommy Bowyer, of Toronto, Ont., has invented what he calls 'the Sneakaway Cigarette'. He not only pushes a lighted cigarette thru a handkerchief without damaging it, but the cigarette vanishes also. The little piece of apparatus is practical and durable. He might put it on the market." (The editor has not seen the trick or apparatus referred to.)

**EXPOSES**

And Possible Remedy

By ALFRED ROSE

I have read with much interest your various articles and comments of the subject of exposes and the possible remedy.

In my humble opinion the only agency left that can be of service in this direction is your department in The Billboard. The efforts of the S. A. M. in this direction have become a sad travesty. During the past year both the president and vice-president have been guilty of misconduct in this direction and both were re-elected.

Mr. Houdini's connection with the "tea kettle" article in Popular Radio was by no means above reproach, even taking his statements in this connection at their face value. Thurston has admittedly exposed small standard effects, both thru the Thurston Box of Candy and his articles in a publication called Midnight.

The Sphinx has fallen by the wayside. Dr. Wilson started out bravely to criticize in both above cases and then backed down, evidently abashed by the prominence of the offenders. Dr. Wilson very rightly condemned Dunninger's

**MASS. MAGICIANS ORGANIZE NEW CLUB**

More than twenty magicians of Springfield, Mass., and the vicinity met recently in the Y. M. C. A. Building there, and organized a branch of the National Conjurers' Association to be known as the New England Conjurers' Association, Branch 15. Paul Noffke was elected president of the new club and Martin Cramer, of Holyoke, vice-president. It was the first time that legerdemain artistes of Springfield and its environs ever gathered together for the purpose of organization. According to the present policy monthly meetings will be held and occasional entertainments given for the mutual pleasure and profit of the members.

Following the business of the meeting came an impromptu entertainment of sleight-of-hand, music and mental telepathy. Paul Noffke, president of the new club, performed a cut-rope trick and several card tricks at which he is exceptionally clever. "Jimmie" Sullivan and "Billie" Shaughnessy, as the "Elford and Shawn Comedy Versatile Duo of Holyoke," presented an act of versatility in which their gymnastic skill was one of the outstanding features. Louis A. Schwartz, Jr., with an ease of technic and address, gave several minutes of magic preceding Martin Cramer, vice-president, whose card work is commended as being of a high order.

Louis A. Schwartz, Sr., a magician for forty years, did the Multiplying Corks, and as a climax to a remarkable evening Dr. John J. Fitzgibbon, of Holyoke, gave a seance in mental telepathy. Officiating at the piano was Stanley Pickford, a graduate of the New England Conservatory of Music. He played several solos that were decidedly appreciated.

An interesting aspect of the meeting was the method employed in introducing the various members. Each, upon hearing his name called from the roll, stood and told his reason for being interested in the art of magic and what his vocation was. The list of vocational callings ran from pressmen to salesmen and from school teacher to insurance agent.

**N. C. A. EXPELS DUNNINGER**

The National Conjurers' Association, at a recent meeting, expelled Joseph Dunninger, a life member, for continuing to expose secrets of magic in Science and Invention.

Feeling that more drastic measures should be employed than had previously obtained, the members of the association determined to take more active steps and show less leniency. The expulsion of Dunninger was the result.

Sometime ago Dunninger was "called on the carpet" by the N. C. A., his explanation at that time being that he had ascertained that the editor of Science and Invention was about to publish a series of articles giving the correct explanations of many illusions and tricks. To offset this, Dunninger agreed to furnish a series of articles which would not be correct as to explanation but would suffice to interest the readers of the magazine.

A committee appointed by the N. C. A. found Dunninger guilty of having exposed magic, but agreed to allow him to submit drawings and explanations to it, before they were sent to the editor of the magazine for publication. Dunninger agreed to have the committee o. k. his articles, but subsequently refused to show the entire committee his manuscripts. A recent article appeared, which was previously shown to but two members of the committee, Frank Ducrot and Joseph Fulgle, but the other members of the committee and additional members of the N. C. A. felt that Dunninger had not lived up to the spirit of the agreement.

Several other magicians who are members of the N. C. A. have been notified to discontinue stage exposes and are being watched by a committee. If they disregard the N. C. A.'s orders, other expulsions will follow. The Dunninger case is said to be the first instance wherein an expulsion from membership of a magical organization has resulted from having exposed and continued to expose the secrets of magic.

Adam Ross played Toronto, Ont., recently and entertained the members of the Genii Club with a thirty-minute act; it was highly appreciated.

**"DANTE" SUCCESSFUL**

Howard Thurston's new magic show, "Dante", which opened recently at the Van Curler Opera House, Schenectady, N. Y., played to capacity and was spoken of very highly by the local papers.

Among the score or more illusions described as "pretentious", "The Vampire" and "Sawing a Woman in Half" are mentioned specifically. Reference is also made to a "weird ghost woman", who answers any question that may be put to her.

Thurston has spent a small fortune on paper, scenery, lighting effects and paraphernalia for this new production, which is one of considerable magnitude.

**GENII ELECT NEW OFFICERS**

The Order of Genii of Toronto, Can., recently elected officers for the coming year. The roster for 1923-'24 is: President, F. Salisbury (La Salle); vice-president, D. Chappell; secretary, F. Bland; treasurer, E. J. Beattie; publicity, Sid Johnson (Lorraine); librarian, W. Major, and master of ceremonies, Rex Slcombe.

The members of the organization recently entertained Adam Ross of Buffalo, Elmer and Mrs. Eckam of Rochester, and a number of other magicians who attended the Canadian National Exhibition at Toronto.



## NEWS AND VIEWS

Blackstone—Kindly communicate with the editor of Magicland at once and send route.

John and Nellie Olms are in Germany; they sent a communication recently from Munchen.

Mystic Sanoff and Louis Kaner, of Chicago, will shortly take out a magic show.

Ben Wiley, of Decatur, Ill., "Linotypes" from there that K. T. Kuma opened at the Empress Theater, recently, and the act was wonderful.

Houdini was scheduled for the opening of the New Orleans Orpheum Theater week of September 17.

Gus Fowler writes from Los Angeles, Calif., that he had a farewell supper there with Long Tack Sam—"chop sticks and all."

Hugh Johnston played New Orleans recently and made quite a success with his way of working the egg-bag trick, especially with the children.

Faysox, the hypnotist, is causing considerable comment thru North Carolina—while playing Newburn, recently, he gained much newspaper space and a lot of business. He uses the blindfold drive as an advertising stunt. Ben D. Cox is manager of the show.

Jack Carr and his wife have recently joined the Mysterious Smith Show for the coming season. Carr is stage manager and carpenter. He speaks very highly of the show, which is packin' em in. At Ottumwa, September 5, the S. R. O. sign was in evidence.

W. H. Bonebright, manager of "The Great Lenora", who does spiritualistic manifestations on a full-lighted stage, recently paid a visit to the Mysterious Smith Show, which he praises highly. Bonebright hails from Marshalltown, Ia. Page Tommy Downs!

Professor Krayak, European Mystifier, has signed with Harry Copping's Shows and is manager of the Circus Side-Show. While playing in Indiana, week of September 3, Geo. Rosiwick was a visitor and the two magicians had many pleasant reminiscences.

Jack Miller, "The Giant Card King", is now doing the cards to the pocket with "Giant Cards". The effect is described as holding from eight to ten cards at the finger tips and causing the cards to vanish one at a time with a subsequent production from underneath the coat. Miller should be in line for the Hippodrome.

Amazo, who has been on the road for twenty weeks, was scheduled to close September 16

and return to Philadelphia, Pa., to play clubs and lodges for the winter. Regarding Kara's idea of each mindreader staying in his own territory, Amazo says: "It is at least a good plan or worthy suggestion (even if not possible). It shows that the interest is there for the betterment of the art. So why should anyone say it can't be done?"

Jean Dawn, "The Mystery Girl", has been playing very successfully in Toledo, recently having passed her sixteenth week in that city, four of which were played consecutively at the Lyric, one of the largest picture houses there with a seating capacity of eighteen hundred. This is some stay for an act of this kind in one house. Jack Allen is Miss Dawn's manager.

Mysterious Smith and Company, presenting "The Temple of Mystery", opened its season at Decorah, Ia., August 20 and according to reports broke all house records on a week-stand engagement. The company carries sixty pieces of baggage in a special car and employs the services of ten persons. Several new illusions have been added and the show is booked solid for the season. Sounds good to us!

Kara, who has been doing good business thru Indiana recently, had the pleasure of visits from Chandra (Harto), Ali Aldini and Webster. Writing from Indianapolis, Kara says: "I note in a recent issue of The Billboard that a party under the name of the Original Raymond on the Sheesley Shows claims right to have copyrighted my material, 'The Bombay Seance', which everyone in the show business knows is my property. The proof is that some time ago Mr. Randolph, now manager of Alendale and Sbe, former manager of Alburus, made a claim to it and was asked not to use the same as it was my property. Randolph did stop using it and also Kyham a few years ago for the same reason. I do not know whether the Original Raymond has a copyright on my material or not, but I do know that I can prove it is mine."

Harry E. Dixon, manager for Karma, the Mystic, writes:

"Regarding the various communications you have received regarding an association or an organization for mind readers, I wish to state that both Karma and myself are decidedly in favor of something of the kind and we would be more than willing to lend our moral and financial support in order to effect such an organization.

"During a period of several years as manager and business representative for magicians and mind readers hundreds of cases have come under my observation where a fraternity of this kind would certainly be of immense benefit



THE GREAT REX, "Mental Wizard", and Company. Fayr York, terpsichorean expert, is one of the features of Rex's offering.

not only to the artist or performer, but to the theater manager and the public as well. Town after town has been absolutely killed for a mind-reading act owing to the crude methods, and if possible more crude and far from dignified method of presentation in vogue among a certain class of inferior mind-reading acts.

"Allow me to suggest that you be named as treasurer for such an organization and that every recognized mind-reading act in the country contribute a small sum of money as yearly dues and that the association be a properly incorporated body. Let us elect a president and other officers and let every mind reader or every business agent of a mind-reading act report to the headquarters anything that should be reported in the way of exposes or anything else that comes under his observation.

"During the past ten years it has been my pleasure to have been associated with some of America's foremost mind readers and magicians and I am quite sure that all of these gentlemen, with whom I was formerly connected, will heartily welcome a movement of this kind."

The editor has received the following communication from the Great Rajah, an Armenian magician. Rajah has shown the editor proof that he used the title "The Great Rajah" as far back as the year 1911:

"In The Billboard of December 23, 1922, in the Magic and the Magicians' Column, I announced to managers and agents that I was the Original Great Rajah, magician and entertainer. With my own company I have been identified both in Europe and America, as the Great Rajah since 1911.

"Now, in The Billboard of August 18, 1923, I note a person styling himself as the Original Raymond, mindreader—no doubt he may be a magician of some note—has seen fit to announce that he has copyrighted the name I am known by, and is travelling with the Greater Sheesley (Carnival) Shows. As I have earned the name of the Great Rajah and Company with my theatrical shows, namely, 'Summer Girls and Company' and 'Girls from Broadway' with such well-known artists of the stage as Nat Ferber, Rose and Traxler, Jack Cornell and Dolly Cornell and a chorus of 12 girls, I think it but justice to myself, to managers, agents and the public to write this so that they will not think me, the Great Rajah and Company, of New York, the one and same Great Rajah with the Sheesley Shows. I, the Great Rajah, in 1918, during the war, was in the army under the direction of Major Abraham Gillett with the American Red Cross and the War Hospital Entertaining Committee, with other world-famous artists as Prince Abba Omar, the Great Whirling Dervish Dancer; Sheik Hadji Tahar, champion gun spinner of the world and his troupe of Arabian acrobats; Ted Lewis and his famous orchestra and numerous other entertainers, who all know me.

"This party, Raymond, announces he will be known as the Great Rajah and Company. I wonder that he did not take this name of Houdini or Thurston. To copyright my name is impossible. I only wish this Raymond would attempt to stop me by law in my professional career. I am now busy preparing a big road show to open in October."

Mr. Mark Henry, Care Billboard Office, Putnam Building, New York City, N. Y.

Dear Mr. Henry—As business manager and half owner of the attraction known as Mystic Karma and Company I wish to register a complaint and a protest against a certain person who is using the name of "Karma" in presenting a mind-reading act. I have been advised that this party used this name in Louisville, Ky., and in Indianapolis, Ind. I was also advised that this person used our billing word for word. This latter I do not particularly object to as no one has any right to the exclusive use of the English language, altho I do think that every showman who is a showman or who lays claim to that title should originate his own advertising.

The attraction known as Mystic Karma and Company which has been under my direction for the past fourteen months has been in continuous operation for four years, and previous to that time for a period of five years, therefore Karma has been using this title for a period of over nine years; his father used the title before him, and we have in our possession newspaper clippings and billing matter used over thirty-five years ago.

Might I request thru the columns of your paper that the party using this name kindly refrain from doing so? We have already taken steps to have the name "Karma" copyrighted and registered.

Thanking you and with best wishes, I am, Yours very truly,  
(Signed) HARRY E. DIXON,  
Manager for Mystic Karma and Company.

## MAGIC IS NOT DECADENT

By EDW. REGUERA

There has been a lot of talk lately about whether Magic is decadent or not, and no matter how much I read about it, I fail to see the reason for so much discussion which looks to me more of an unnecessary wrangling than a real fact.

It is true that periodicals and magazines of any particular trade or art have to continually discuss the progress or drawbacks of that particular profession, otherwise without its continuous criticism, said profession would come to a revolution that could be the cause of its death. And, Magic being one of these arts, has, necessarily, to stand the same criticism, but not to such an extent as to make us believe its death is approaching.

Music like everything else was, the slowly, evolutionizing and following the changes of time, but its followers, admitting the difficulty of forwardness, seem to be retrogressive. Hence, the terror and belief that magic is decadent. But where is the panic like that which seems to have gotten hold of some followers of this art? I repeat, I don't see it.

Did you magicians stop to listen, observe, and discuss with those of other professions? Do you know their troubles and struggles? Do you know that in vanderbilt today a good magic act has more work and is paid better than many singing and dancing acts? Certainly there are many magic acts without work, but there are many more singing acts  
(Continued on page 52)



MR. and MRS. ARTHUR BUCKLEY, Australian magicians and mentalists, reading the mind of Bryant Washburn, of motion picture fame. Wonder what Bryant is thinking in this "closeup"!



## HINTS & SUGGESTIONS

Be graceful. When extending the hands see that the arms are not at right angles in stiffness from the body. Curve the fingers, move easily and with poise; don't be jerky and run about.

An excellent plan is to eliminate all tricks which any liquids are used from your program when performing in parlors or private houses. Many a good carpet or rug has been ruined thru accident. Why take a chance?

Don't "I" your audience to death, nor "my own original" them to distraction. They want to be entertained, amused and mystified. The visitor heard a magician who is supposed to be one of the best, say "I start in where the other magicians leave off!" Comment unnecessary.

Your appearance upon your initial entrance counts a lot. See to it that you stand erect (not stiff) and that your "attack" is firm and assured. It does not look well to make your first entrance with the sleeves rolled up. If necessary roll them up afterward. See to it that your cuffs show when they should, but on no account commit the unrefined business of "shooting the cuffs."

Many magicians go in for so-called "sucker" tricks to an unwarrantable extent. The writer has seen three and four on the same program. The aim should be to please all, and, altho the use of a "sucker" trick may be permissible in the instance of a fresh member of the audience when nothing else will avail, nevertheless it is very good form and class to avoid the use of such devices when possible, keeping one in reserve for utilization when necessary.

Just a little ingenuity or thought may so camouflage an old trick as to make it look like something entirely different to your audience. Never mind about the magicians—or the critics! Recently we saw Servais Le Roy do the old Sun and Moon trick so that it looked like a new effect. There are thousands of tricks that could be done with other objects, but still employing the same principles. Why doesn't someone do some of them? Why?

A most neglected phase of the art of conjuring is the matter of contrasts. Either lacking in artistic color sense, or thru carelessness, many a magician fails to get the best possible effect from what otherwise might be a much better offering, were he to watch this point of color harmony. See that colors, whether of handkerchiefs, costumes, or drapes, do not clash. This may seem trivial to some, but it is important. In this connection I might add that in performing, say the billiard ball trick, red balls will show up with much better effect against a black velvet background. If you haven't such a background—ever try having a small square of cloth lowered from the flies, or a small screen in front of which your hands, arms and the billiard balls will be contrasted? Think it over! Just a little thing, but it helps a lot.

### MAGIC IS NOT DECADENT

(Continued from page 51)

almost ready to starve. Then, it is not because magic is decadent, it is mostly because the act may be poor, or an imitation of a better one (a very bad policy), or perhaps it has been too often shown, and this being the case the act is indigestible and to make it go, has forcibly to be a Titanic effort; but not simply because it is magic.

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**B. L. GILBERT CO.,** 11135 S. Irving Ave., Chicago, Phone, Rev. 0522. New Catalog No. 23 and May-June List both ready. Magic, Punch, Vent, Figures, Crystals, Raz Pictures, etc., 15 cents.



**THE GREAT RAJAH**, who made his debut in London under that name in 1911. He claims to be the "Original Great Rajah" and the first to use that title in connection with magic or illusions.

In any other way, is Magic decadent when there are more magic acts on the stage today than there ever were before; and there are more amateurs, more magic supply houses, and even editors of nonmagical magazines, thinking magic very interesting, spend their time and money in publishing tricks and illusions for their readers? It may be that those editors expose the tricks, but the interest is there, hence the value, and if the thing is valuable it is because it is alive, and if there is life, why think of decadence?

It is you, Mr. Magician, who think magic declines, and an aberration is a terrible disease. It is the times you have to follow, and, above all, to think and work hard to show something worth while, otherwise you will be blaming Magic when the one really to blame is the magician.

No, Magic is not decadent. A singer, who sings the same songs for too long a length of time might be decadent, but that doesn't mean that music is decadent. So, shake your feathers, brother, and don't let yourself get rusty, because Magic is yet very, very healthy.

### Berlin News Letter

By O. M. SEIBT

**B**ERLIN, Aug. 22.—Roger Tolomel, representing Carlos Seguin's South American tour, is here from Paris, looking for acts. So far he has booked thru the Paul Schultze Agency the Wichmann Troupe of high-rope walkers and the ballet Matral, other bookings pending. Speaking of Paris Tolomel said that the city is crowded with Americans and all places of amusement doing big, including the Alhambra, the foremost vaudeville hall in France, which has been taken over for July and August by Agent B. Sherek from London in conjunction with Albert de Courville.

William Brady, of New York, is on a pleasure trip in this country and incidentally met Richard Pitrot the other day in Munich at the Park Hotel, just when there was a very near chance of a communist uprising; they both got scared and hurriedly left for the peaceful Bavarian mountains. Pitrot saw at the Deutsches Theater in Munich a wonderful Russian ballet from the Marien Oper at Petersburg, consisting of some twenty people; as usually with Russians they not alone are asking a fabulous salary but want all sorts of special favors, such as a huge dollar advance, etc. Pitrot is busy cabling William Morris about the Russians.

Theo Alba, the wonder girl, booked for Keith's by Harry Mondorf thru Willie Zimmermann, is sailing next week, due to open September 17 in New York. Haas Beetz and Partner, another Mondorf booking (thru Bornhaupt-Brussels) are sailing September 12 on the "Rotterdam". In most cases of continental acts going over for Keith's H. B. Marinelli is advancing the fares thru Paul Tausig.

Jenee Gibson, from the New York Century Theater, is in town looking over productions in

Berlin. She will go to various health resorts next week.

Almost needless to mention the customary nosedive of the mark. Things are becoming quite desperate by and by, with everybody talking in gold marks and shopkeepers figuring in dollars. A haircut, a piece of soap, a cocktail, all cost a million marks each. Butter and meat is at two millions per pound and consequently out of bounds for an ordinary citizen. Hotel rooms cost twenty-five millions and afternoon tea at the Adlon 1,500,000. No wonder a hundred thousand foreigners have fled, of whom ten thousand Americans have gone in every direction of the compass.

Two hundred and ten minimum salaries are paid to the Duvan Toroff Russian cabaret by the Cabaret Boccaccio in Cologne. Figured at the present rate of thirty millions per minimum wage the total is staggering. Many cabarets and vaudeville halls in the country consider closing the shop in the near future in view of the appalling salary list; besides, there is the heavy railway bill for the entire country, and the railways have just added a clear thousand per cent, thus making a trip from Berlin to Cologne costing 12,000,000. Berlin legitimate theaters have decided to charge admission prices in gold marks according to the 1914 standard: 50 pfennigs lowest and 6.50 marks top (12 cents and \$1.50 respectively).

Claire Dux and Mattia Battistini will sing at the Philharmony on September 6.

The Moscow Art Theater was unable to appear at the Munich Schauspielhaus on account of the authorities refusing them permits to come to Munich. Tairoff with his Kamerny Theater, when playing in Munich last spring, had to overcome great difficulties with the police prefect and was forced to quit the town with his company on twenty-four hours' notice when it leaked out that the Kamerny Theater was subsidized by the Soviets. Since the Bolshevik regime in Munich in 1919 the Bavarians won't have anything to do with Moscow, even in the shape of a theatrical company. Manager Gruss of the Deutsches in Munich, enjoying great reputation, had to give a personal security for the members of the Russian Ballet, now appearing at his house, before permission was forthcoming.

Ronacher, Vienna, has been leased by the Brothers Schwarz, formerly managing Femina, Vienna. They will open September 1 with vaudeville, the Russian Ballet now in Munich as the feature attraction. Ronacher's former manager, Rosner, comes to the Apollo, Berlin, under James Klein.

Frank Wedekind's drama, "Zensur", has been acquired by the Dagmar Theater, Copenhagen.

Siegfried Wagner has completed arrangements for his American tour under the management of Melvin H. Dalberg, opening in New York the middle of January with "Der Baerenhaeuter".

The first Bayreuther Festival Plays since the war will take place next summer.

Oscar Straus has been talking about the difference between Berlin and Vienna as regards musical comedy. In his opinion Berlin leads as far as scenic equipment concerns. Berlin will always accept something new and different, while Vienna is still too conservative. There is but one similarity and that is the easy way both Berlin and Vienna theatrical managers will always throw themselves upon musical comedy directly they feel the pinch, because both towns will gladly swallow any musical show. Oscar Straus first came to Berlin in the early nineties with Wolsogen's "Ueberbrettel", Germany's initial cabaret; he is now on top of the ladder, and especially "The Foolish Virgin" has brought him fame. His latest, "Cleopatra", comes to the Berliner next month to be produced for the first time on any stage.

Vaudeville in Germany is badly in need of some international acts. The present Wintergarten bill is about the limit, with two copies of American acts (Demokritos, Bert Levey, Spies and George, Collins and Hart). Curiously enough business is very satisfactory at the Wintergarten, while the Scala is not doing so well recently.

The Richard Oswald film, "Lucrezia Borgia", has been sold to England. Frank Wedekind's "Awakening of Spring" has been screened. The first Jackie Coogan picture in Berlin, "The Boy", will be shown next week at the Mozartaal.

The S. J. Gregory Co., theatrical firm of Hammond, Ind., is about to close a long-term lease with the Elks of East Chicago for an up-to-date theater. The plant will be equipped to handle pictures, vaudeville and road shows and will have a seating capacity of 1,500. Work is to start on the structure immediately after the deal is closed. The lease will cover all the stores connected with the theater.



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Commended and Criticized

By NELSE

The Hotel Directory

The ever-increasing renewals of ads in The Billboard Hotel Directory for the current season is indisputable proof that our advertisers of last season who have renewed their ads for the current season appreciate the value of The Billboard Hotel Directory as a factor in promoting patronage for their hotels, apartments and rooming houses.

We have had occasion to turn down some ads for the directory for the reason that we did not consider them desirable for various reasons; several of the hotels were undesirable for the reason that they cater to a class of people that are not desirable associates for theatrical folks. Other hotels are so much commercialized and conventionalized that their rates are prohibitive, therefore undesirable.

What we aim to advertise are the hotels that are respectable and within the reach of one and all alike in the show world, be it theatrical or outdoor, and unless they are catering to the patronage of readers of The Billboard our hotel directory is closed to them.

There are numerous hotels advertised in The Billboard Hotel Directory for those who prefer the theatrical district in New York City, but there are few in other sections of the city advertised, for the reason that they are not solicited and the managements may think that they would not get theatrical patronage if they did advertise. The Hotel Charles, at 124th street and Lexington avenue, is advertising and getting the patronage of those who prefer to live outside of the theatrical district, for the reason that the rates are much lower than many of those in the vicinity of Times Square. Lew Cohen, manager of the Hotel Charles, has made his rates single, without bath, \$7 to \$9; double, \$8 to \$10. For those who desire private bathrooms can be had single, \$12; double, \$14. The Hotel Charles is within one block of the 125th Street Station of the N. Y. C. R. R., one block from the subway and L. The Lexington Avenue surface cars pass the door, thereby making it a five-cent carfare ride to any part of the city and to all theaters wherever they may be in New York City. In connection with the hotel are suites with kitchenettes for those who prefer to do their own housekeeping. A slogan of Cohen's to the profession is, "Wire reservations at our expense".

Jerry (Reds) Cunningham, formerly theatrical representative of the Hotel Edwards, at Bowdoin square and State House, Boston, Mass., has been overtaken by the lure of the road again and is now in advance of "Sally, Irene and Mary" en tour. Jack Birmingham, formerly of the vaudeville act of Lew Madden and Company, has replaced "Reds" as the theatrical representative of the Hotel Edwards and it's a foregone conclusion that Jack will be on the job Sunday mornings at the railroad station to provide taxis for the guests of the Edwards. To list up all the registrations of burlesquers and vaudeville folks at the Edwards last week would require a column. Last season when we were at the Edwards while on a visit to Boston we assisted in the entertainment of many members of Sousa's Band who stopped there, and they are registered for a return visit.

ACTORS' EQUITY ASSOCIATION

(Continued from page 35)

until such time as the money should be called for by Equity Players, Inc.

In the chart describing THE INCOME of the association no reference was made to this fund and the true income of the association for the year 1922-1923 was, as printed, \$172,642.49.

Financial statements are sometimes difficult to understand by those who are unaccustomed to studying them, and this explanation is made in case there is any confusion in the minds of our members.

Equity Players vs. Messrs. Shubert

The following interesting letter was written by an out-of-town correspondent to the dramatic editor of The New York World:

"Apropos of Mr. Shubert's animadversions on (as he sees it) the foes of the commercial manager and their undemocratic theory of the theater:

"I. Would Mr. Shubert, a good showman, consider putting a play like 'The First Year', obviously a popular success, into the New Amsterdam Theater, even if acoustic and technical stage considerations permitted? Not likely. Or the 'Ziegfeld Follies' into the Little Theater? Ditto.

"Why? Because, with all his bandying about the statistics of the 18,000,000 theatergoers Mr. Shubert knows that each play, and especially so in the case of commercially successful plays, has its own field of magnetic popularity, so that the circle of attraction for 'The First Year' is incomparable with that of the 'Follies', the each is an out-and-out popular hit in its class.

"Why not then concede the business wisdom

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Table listing hotels in Cincinnati, O: NEW RAND HOTEL.

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Table listing hotels in Cleveland, O: HOTEL HANNAH, HOTEL SAVOY.

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Table listing hotels in Columbus, O: LAZELLE HOTEL.

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Table listing hotels in Dayton, O: HOTEL DAYTON.

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Table listing hotels in Detroit, Mich: ADDISON HOTEL, BURNS HOTEL, HOTEL CLAYTON, HOTEL ELDORADO, HOTEL GRISWOLD, HOTEL OXFORD, ST. DENNIS HOTEL.

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Table listing hotels in Indianapolis, Ind: HOTEL PURITAN, HOTEL SEVERIN.

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Table listing hotels in Omaha, Neb: HOTEL NEVILLE.

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Table listing hotels in Peoria, Ill: HOTEL METZGER.

PHILADELPHIA, PA.

Table listing hotels in Philadelphia, Pa: HOTEL STRATHMORE, KARLAVAGN HOTEL, ZEISS'S HOTEL.

PITTSBURG, PA.

Table listing hotels in Pittsburgh, Pa: HOTEL CARR.

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Table listing hotels in Rochester, N. Y: SEYMORE HOTEL.

ST. LOUIS, MO.

Table listing hotels in St. Louis, Mo: AMERICAN ANNEX, BON-TON CAFETERIA AND RESTAURANT, EMPRESS-RIALTO HOTEL, METROPOLE HOTEL, PERSHING HOTEL.

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Table listing hotels in Springfield, O: BANCROFT HOTEL.

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Table listing hotels in Texarkana, Texas: COSMOPOLITAN HOTEL.

WICHITA, KAN.

Table listing hotels in Wichita, Kan: CADILLAC HOTEL.

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Table listing hotels in Worcester, Mass: NEW BAY STATE HOTEL.

no point exclusive. There was no closed corporation of theatergoers and the stigma of being undemocratic is obviously applied gratuitously. For it is the same sound business sense as moves the manufacturer of candy, brooms or monkey wrenches to predicate: 'We have a commodity which does not appear to be universally salable in the present market. Therefore, until we develop a wider demand, let us count on a territory with 40,000 buyers, instead of the many millions, and let us gear our expenses and our prospects accordingly.' The man who is thus trying to study his special market and to cater to it is doing a far samer and healthier thing than the producer who dumps several scores of shows on the market and trusts to blind luck and the selective processes of 18,000,000 to pick him winners (while he charges his customers for his losses by higher prices for the surviving shows).

"This is not a question of snobbery versus the brotherhood of man, but of attempted budgeting versus speculating.

"2. 'Artistic merit is a matter of personal opinion.' But why only of Mr. Shubert's opinion? I am not in any way connected with, or a partisan of the Equity Players, but it would seem from the tenor of this article that the charge, 'they arrogate to themselves an exclusive understanding of the finest facets of the drama,' more nearly fits the accuser than the accused. Why does it make Mr. Shubert feel so badly to see another group with their own opinions on the artistic merits of various plays and attempting to cater to a like-minded clientele?—S. S. G."

FRANK GILLMORE, Executive Secretary.

Executive secretary's weekly report for council meeting September 11, 1923:

New Candidates

Regular Members—Catherine Calvert, Margaret Fuller, Jameson Reilly, Samuel H. Speck, John J. Sullivan, Jr.

Members Without Vote (Junior Members)—Rauf Acklom, Carl Anderson, Marion Benda, Louise Carter, Judy Fairfield, Zita Johann, Jean Fraser, Ruth T. Furlong, Phelma W. Selbert, Mildred Truce, Jack T. Veitch, Louise Townsend, Ethel A. Woodworth.

Chicago Office

Regular Members—Peggy Drenner, Joe Laurie, Jr.; George T. Walsh, Mabel White.

Kansas City Office

Regular Member—E. C. Bickford (Tent). Members Without Vote (Junior Members)—Betty Hanks, Chappy Lenox.

Early last week more than \$800 was stolen from the safe of the Hippodrome Theater, Newport, Ky., by a burglar who gained entrance thru a second-story window of the building. The money represented Saturday and Sunday receipts from the Hippodrome and Temple theaters, the latter house also in Newport. The loss was discovered by Charles J. Cronin, manager of both houses.

DON'T FORGET THE DEPOSIT!

Some showmen send us orders for printing without a deposit and apparently expect us to ship them goods C. O. D. without knowing anything of their responsibility. We've had enough experience with this kind of business in the last two years to know we can't afford to take the risk. Just about one out of ten showmen is either crooked or hasn't enough money to finance his venture—and some of our C. O. Ds. have not been delivered. Printing isn't worth a dime to anyone but the customer who orders it, and we can't use it when it comes back. So, while we welcome new accounts, don't expect us to accept your order unless you include a deposit as evidence of good faith. Don't expect us to take all the risk. Show us that you can take a little yourself.

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LINCOLN—EDMONDS

306 W. 51st Street. 775-80 Eighth Av. Tel. Circle 8040. New York City. Tel. Bryant 6554. High-class elevator. Furnished apartments, apartments. Beautifully All improvements. Strictly furnished. by theatrical. MRS. GEO. W. DANIEL, Proprietor.

Advertisers like to know where their address was obtained—by Billboard.

of a producer, even one not belonging to the P. M. A., who figures in advance as the Equity Players and the Theater Guild did, that his potential market is probably no more than the 40,000 out of the 18,000,000? It is, on the face of it, unfair to speak of sheep and goats, aristocratic and plebeian attitudes, etc. This smaller group of 40,000 were inclusive, but at



## ROAD SHOW CIRCUIT

## Effort Being Made To Organize House Catering to Colored Patronage

The Coleman Brothers, managers of the Lafayette Theater, New York, have sent out a letter to a number of managers of houses that cater to a colored clientele with shows of the race in an effort to arrange for concerted bookings that will insure a steady flow of attractions to every house.

In an interview Sol Coleman stated that they are not seeking any financial assistance from the managers they have approached. What they desire is an agreement that the houses will book the attractions offered so as to assure the producers that they will be justified in assembling the expensive shows that colored audiences have become accustomed to. The occasional appearances of shows primarily intended for the higher priced theaters and the colored shows that have begun in colored houses and later been moved into the Broadway class have established a standard that these theaters are finding it difficult to maintain.

Advertising in race papers and in The Billboard indicates that the Koppin Theater in Detroit and both the Grand Central and the Globe theaters in Cleveland have withdrawn from the T. O. B. A. Circuit. The action follows closely upon recent visits of M. B. Horowitz, owner of one of the Cleveland houses, with the Coleman Brothers, the managers of the Lafayette Theater in New York. Mr. Johnson, owner of the Grand Theater in Chicago, was another visitor in New York at the same time.

With the Gibson property in Philadelphia, the Dunbar, and the probability of a theater catering to the race in Buffalo soon, to say nothing of the welcome Pittsburg has been according colored shows recently, there is an excellent opportunity now for the realization of the hope for a circuit of Negro-patronized houses for road shows.

That is, if the managers are willing to spend some money on real attractions and convince their audiences that they really propose to meet the desires of the public for entertainment; and if they will avoid the thing that causes the effort of another group to accomplish the thing, viz.: Try to take a profit out before any investment had been made in the enterprise. The day of expecting to do business on everybody's money but one's own has very definitely passed.

The Douglas Theater in Baltimore, built with money assembled in the city, is an example of what results from such practices. This big investment is at present virtually going to waste with a big public longing for amusement of the better sort. The Howard Theater in Washington should profit from any arrangement, as that house, too, has just about lost its former clientele because of the uncertainty of the shows that have been offered. A corking good show has too often been followed by a "hoke" aggregation that betrayed the confidence of the patrons.

With these houses as a basis, and with the demand coming from the white theaters of the one-night and split-week towns, there is every reason to believe that a very successful arrangement for routing good shows may be accomplished. Except for the personal equation, little difficulty should be encountered in arranging for at least fifteen weeks of certain and consecutive time for worth-while shows. This would mean much towards the advancement of the colored profession.

The Lafayette Theater is in fair shape as regards bookings for some time to come. They have more penciled in now than the house has ever had before. In common with other houses of this class it has often been that shows have been obtained so late as to barely permit of advertising the attraction.

This week the house has either Battling Siki with a vaudeville bill or Florence Mills and the "Plantation Room", with one or the other of these for next week. (The matter had not been determined as this article is written.)

October 1 Quintard Miller's "Creole Follies" will be in. October 8 and 15 will see "Liza" play return dates. October 22 is contracted to Harvey's Minstrels, with "Follow Me" to follow for two weeks. November 12 and 19 have been allotted to Tutt & Whitney's "North Ain't South", now in rehearsal.

## "PA WILLIAMS' GAL"

"Pa Williams' Gal", a three-act comedy drama that Francis Wilson has built up from a tabloid, had its premiere at the Lafayette Theater in New York on September 10. At the conclusion of the first act it was very apparent that both Richard B. Harrison, the star, and the piece would be favorably received.

While the piece is a long ways from the finished craftsmanship that Broadway requires and while it is not even great as measured by the drama of the day, it is something that will provide a most pleasing evening's entertainment and it marks a very definite advance in Negro drama. In this piece Wilson, who has done several less ambitious things, has told a simple story of everyday life in a most natural manner. As a rule the philosophy, the

## J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,  
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

comedy and the Negro folksongs are very logically presented.

The story of a Spanish war veteran, who has reared a daughter without the aid of her mother, dead since the child's birth, and whose blind confidence in the daughter coupled with a loyalty to a deceased comrade to whom he had made a death-bed promise that their children should some day wed, is one that might apply to any people. It is the manner in which Wilson has invested it with the atmosphere and characteristics of Negro home life that gives the piece its appeal.

The veteran's birthday occurs on Decoration Day. So does the culmination of the wooing of the daughter by a young man who paid his way thru college by working as a "Redcap". After a brief period of suspense the father's choice is proven to be the husband of a deserted mother with a child who lives in the apartment above. This, of course, wipes out the adulation the veteran held for Jim Braxton, winner.

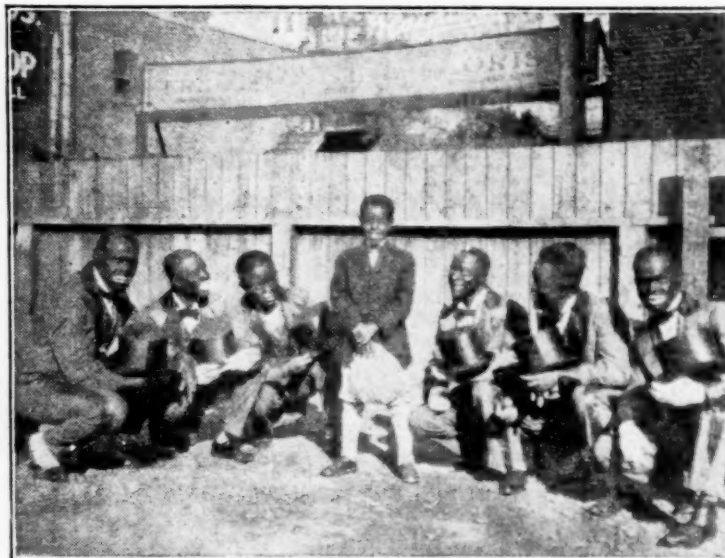
Professor Freeman's natural field is the opera. He is a composer of world-wide distinction. He is responsible for the folk-song singers, who during act one render three selections, Negro spirituals, "Every Time I Feel the Spirit", "Ezekiel Saw the Wheel" and "Steal Away to Jesus". These singers are under the personal direction of Professor H. Lawrence Freeman.

Folk-song singers—Eva Nurse, Annyce Wilson, Electra Jackson, Flora Sutton, Hoffman Allen, Arthur Waller, Everette Williams, Louise Brown, Marie Woodby, R. W. Pratt and Leroy Raynard.

Any house catering to a colored audience, or any group interested in a sincere depiction of the present-day Negro; any audience that likes to laugh at clean humor, that appreciates the Negro spirituals, that can appreciate the sure-fire time-honored drama can play "Pa Williams' Gal" with every assurance of having a winner.

THE PAGE.

## "SUNSHINE SAMMY"



The little movie star, whose salary is the highest paid to a member of his race in the motion picture business. His real name is Ernest Morrison. "Sammy" is a minstrel fan. He is shown here with his friends, the comedians of the Rusco & Hockwald Georgia Minstrels, whom he visited when the show played Pantages Theater, Los Angeles. From left to right they are: Ed. Tolliver, Thomas Harris, Harry Nay, "Sammy", Manzie Campbell, Hurl Nay and Billy Maxey.

whose World War record was his claim to distinction in the old man's mind. This was, however, sufficient to blind the veteran to his very apparent untruthfulness and lack of correct principles. Richard B. (Dick) Harrison has been for years a lyceum, club and church elocutionist and in the part of Pa Williams he demonstrated himself to be one of the best character actors on the stage today without regard to race distinctions.

Morris McKenny, who played the part of Jim Braxton, the "hard shell", simply stepped into the forefront with his work in the part. His portrayal was perfect. So was that of Marie Young as an old-maid sister of the veteran.

Dolores Haskins, as the daughter, is a pleasing reader of lines, but she does a bit too much baby staring of the motion picture close-up style all thru the show, which robs the more intense spots of their value. She falls, too, to attain the emotional possibilities of the part as indicated in the situations with which each act closes. Professional stage direction would add materially to the young lady's value.

Rosalie McClendon, in an eccentric matron part, is very effective. Prof. H. Lawrence Freeman directs the chorus of singers and acceptably handles a few lines. So does Walter Smith in another small part.

Frank Wilson played the male lead and staged the show and he can be forgiven if nature made him a better author than actor, or director; yet his portrayal of the part is beyond the work of many white actors earning nice salaries, albeit his is not a personality of the sparkling sort. A dozen folk-song singers complete the company.

With the exception of the star none of the cast has had professional experience to any great extent. Wilson has worked with the Bramhall Players and the others are the products of the community playhouse movements, and very creditable ones, too.

## TONEY "TALKS TURKEY"

Some few weeks since a certain publication, not The Billboard, in a story commenting on one of our bigger shows, used some language that was not only insulting to our group, but grossly violated decent journalistic practices.

Toney Langston, the theatrical editor of The Chicago Defender, the most widely read Negro newspaper, very properly scolded the offending journal for its offensive reflections upon the race. And Toney did not mince words in so doing.

The people of any class or nationality are entitled to respect from the papers of the country. Toney and The Defender are to be complimented for the vigor and courage with which they have gone to the defense of our performers, many of whom have been most gracelessly exploited to the profit of the guilty publication. The exposure and censure at least serves to show the insincerity of the publication.

## SWEATNAM BACK IN VAUDE.

Willis Sweatnam, the clarinet specialist and conductor who has for some weeks past been a feature with his band at the New Connies Inn in Harlem, is again in vaudeville. Tim O'Donnell of the Pat Casey office has booked him with ten musicians and a single dancer for the coming season. The act opens September 10.

Besides Sweatnam there is Leslie Davis, cornet; Aikens, with cornet and trombone; Ramon Hernandez, saxophone; Percy Green, saxo; Cal Jones, trombone; Edwin A. Stevens, piano; Joy Reed, drums; Wilmer Broad, string bass, and Romeo Jones, brass bass, doubling other instruments.

It is an unusual sort of combination, but the harmony the bunch is capable of creating is most certain to make this musical novelty combination one of the season's successes.

## GARVEY GROUP ENTERTAINS

Without regard to whether one agrees with the program of the Universal Negro Improvement Association, as the Garvey movement is officially titled, one must give its promoters credit for the manner in which they cover the whole gamut of natural interests for the membership of the body. More or less successfully, the organization and its subsidiaries have catered to the social, fraternal and economic wants of the members. And they have not overlooked the necessity for amusement.

On September 6 the Page was a guest of the body at an entertainment which they termed an actors' review. A number of folks prominent in theatrical circles were invited guests.

Al Majors, magician, was in charge of the stage. The program included his repertoire of well-rendered tricks: Cecil Graham, a buck and wing dancer; Harold Lockwood, a soloist, accompanied by Lester Steele at the piano; Billy Jones, singer; Lawrence Chenault, film star and tenor, who was the evening's headline attraction; Baby Anita, a child singer and dancer, and Thelma Theophile, a more mature artist of the same type.

The U. N. I. A. Band, under the direction of Arnold J. Ford, a former member of the James Reese Europe orchestra and of the Joan Sawyer and Castles bands, contributed some very worth-while music. The members were: Vincent Sigler, J. Van Fatten, Alton Abramson, Arthur Reid, E. Campbell, E. Ramirez, Wm. Francis and Mrs. Genevieve Gibson.

J. O'Meally, the executive officer next in authority to Mr. Garvey, was the general supervisor of the affair which was conducted with very much pleasure to the packed Liberty Hall and with a dignity that would be creditable to any showman.

## SOME FAIR NEWS

Dr. John Love announces that visitors at the North Carolina State Fair will have amusement provided for them during the evenings at the City Auditorium, which has been secured for the presentation of colored attractions during fair week.

The Greenville (S. C.) Colored Fair has gone on record as being one of those that demands absolutely clean attractions. The association is composed of the best people of the community and they insist upon amusement in keeping with their standard, says a letter from Secretary James D. Lee, October 16-20 are the dates announced.

The Michael Brothers' Carnival was canceled by the Norfolk Colored Fair, but Eddie Simmons advises that they played the white fair in the same city week of September 4.

Bob Cross, secretary of the Norfolk Colored Fair, sent the Page a beautifully engraved complimentary ticket to their fair, September 12-15, with the assurance that his home was likewise open to us and the promise of not less than four bands on the grounds every day. Some temptation that, especially the very cozy home part.

Concord, N. C., will have a fair November 6-8. M. C. Boger is president of the association. Directors are: Nat Alexander, Elias White, S. C. Boger, J. D. Gordon, Frank Lytle, L. H. Handy, C. R. Johnson, Will Harris, Bill Pharr, John Shankle, R. G. Reid, E. W. Lawings, Waller Gilmer and W. D. Connor. J. D. Gordon is the secretary.

(By The Associated Negro Press)

Gallatin, Tenn., Sept. 12.—The seventeenth summer annual county Negro fair closed last Saturday in a blaze of glory. It was the most successful fair in the history of the county and was a good representation of the progress the Negroes are making in this part of the State. The music was provided by the Hartsville Colored Band.

(By The Associated Negro Press)

Toronto, Can., Sept. 12.—For the second time in the forty-five years' history of the Canadian National Exhibition colored singers have been part of their Music Day program.

This year it was the lot of the choir of the historic First Baptist Church of this city to represent the race; and the choir, which was under the direction of Robert P. Edwards, with Mme. Serena A. Bass at the piano, gave an excellent program, Mme. Lillian J. Jones being the assisting artist.

A unique incident occurred during their performance; this choir being the only Baptist choir to participate, was accepted by the white Baptists in the audience to represent their denomination and frequent calls for three cheers for the Baptists were made. The enthusiastic audience of over 1,000 compelled the singers to lengthen their program of Southern melodies, Negro folksongs and modern anthems well over the allotted time. Last year Mr. Edwards conducted the first colored choir to ever participate in this famous Canadian fair.

Maharajah has closed his fourth season at Starlight Park, New York, and left September 10 to join the Lew Dufour Show down in Maine. He and Zangar are putting on a mystic show that requires them to take a man and four girls with them.



**CHAMBERS' REVIEW**

(Frello Theater, Birmingham, Ala., Monday, September 3)

**HERE AND THERE AMONG THE FOLKS**

**THE ELKS' CONVENTION**

Great Boon to Our Concessionaires

W. Henri Bowman and his "Cotton Blossoms" Company of ten people, with the best equipped stage settings that have been seen in the house, was the attraction for the week. Despite the poor billing and the fact that the orchestra failed to comprehend the musical manuscripts, together with the drummer's errors, the program was a pleasing one.

Bonnie Belle Drew is the leading lady; Leroy White, principal comedian; Lottie Harden, prima donna; Kike Gresham, character artist; Bowman himself the straight, and Lucille Bates, Hazel Springer, "Baby Rose" Whiting, Eva Smith and "Kid" Smith comprise the balance of the cast.

"From Jackson to New Orleans" was presented. This comedy story that revolves around the comedian obtaining a bunch of money from the playing of a race tip on a horse called "Information" received from the character played by Gresham provides opportunity for a lot of clean humor.

The second half of the week saw "Old Man Maynard's Birthday" presented with equal success. Gresham rioted the house with his ten-minute line of talk on "Jim Crow". Several song numbers were effectively put over by him and by Bowman and Miss Drew.

Bowman is to be commended for the cohesive books contained in his shows, the very good mountings he has provided for both productions, and for the four fast little choristers. With the eliminations of the too frequent use of "damn" and "hell" he would have a really wonderful show.

**BILLY CHAMBERS.**

COMMENT—Bowman is too experienced a showman and has too many good social and fraternal connections to justify his permitting his attraction to continue a lapse into the commonplace. The Page regrets to see him charged with the presenting of profanity, but the responsibility is his.—**THE PAGE.**

**ABOUT "FOLLOW ME"**

Colored Show at Park Possesses Unusual Class

Every so often the monotony of entertainment is broken abruptly by the birth of a masterpiece, so to speak, which descends upon the theatergoers like a message from the dead, vividly recalling pleasant memories and happy hours spent in company with those who starred before the footlights in the days gone by. "Follow Me", just such a musical bolt from nowhere, opened a three-day engagement at the Park Theater Thursday evening and for more than two solid hours a packed house beheld with joy and rapture a really high-class musical comedy which easily equaled, if not surpassed, some which are now but a memory.

The foregoing is the introductory paragraph of a double-column, 12-inch story commenting upon the show that appeared in The Youngstown Vindicator, a daily paper whose theatrical writer has earned a reputation for candor that has long been recognized by the show world as being unpurchasable. It affords both pride and pleasure to reprint such comments. Our only regret is that space limitations will not permit publishing the whole story.

Claire Campbell, a little end pony in the "How Come" chorus, was out of the show for a week because of an accident. The young woman was badly burned about the abdomen and on both legs by the overturning of a heating appliance in her room in Elmira, N. Y. She was treated at the St. Joseph Hospital in that city and rejoined the show in Toronto.

**RICHARD B. HARRISON**



Character actor, as Pa Williams, the lead part in "Pa Williams' Gal", a race play, by Francis Wilson, that had its premiere at the Lafayette Theater, New York, September 10.

It was erroneously stated in this department in the last issue that the New Roosevelt Theater, which opened August 27, was located in New York City. The article should have read Cincinnati, O. Our apologies.

Luella Hegeman and Company are booked on the Keith Time by the Alf Wilton office.

Alberta Ormes Dudley and S. H. Dudley have been divorced, according to news from Chicago, where Mrs. Dudley makes her home.

The Yates office has booked the Byron Brothers into the Loew houses in and around New York.

Ellen Coleman has recorded Lemuel Fowler's "Cruel Backbiting Blues" and "You Got Everything a Sweet Mamma Needs".

Your attention is directed to an article (double column box) in the Classified Advertising Department of this issue, headed "Macon Notoriety".

Harold McQueen, the trap drummer with the Redwood Entertainers, closes with the show September 22 and will devote the balance of the year to conducting a dance orchestra in La Fayette, Ind.

R. D. Craver is rushing construction on the new Lincoln Theater in Winston-Salem, N. C., using night and day labor in an effort to have the house completed early in the new year.

Willie Walls advises that the Carleton Hayes Company and the Tillie James Company, both of which played Winston-Salem recently, are 100 per cent attractions. He describes them as "clean and classy."

Leroy Brown, last heard of with Dr. Payne's Medicine Show, your wife is ill and in need of your assistance, according to a letter from Willie Walls, 136 Ridge avenue, Winston-Salem, N. C.

Moss and Frye, the vaudeville stars, are featuring a two-reel comedy being made by the Peter Jones Company in New York. The film will be released to both colored and white exhibitors.

Jimmie Howell and wife have signed up for two years with the Yerkes Flotilla Orchestra. The act opened at Loew's State Theater, New York, on Labor Day. The band is an all-white outfit.

Byrd & Ewing's "Hello, Dixieland", with Brooker's Band, was the attraction at the Trocadero Theater, a white burlesque house in Philadelphia, for the week beginning Labor Day. Local comment was very favorable.

Eddie Brown, the dramatic actor who has been playing opposite Abbie Mitchell, was a Billboard caller and while in the New York office announced a series of lyceum dates for the star, with a combined concert and dramatic program.

Andrew Tribble writes from the "How Come!" Show, and, among other things, says he met a lot of our showfolks in Buffalo when the big company played there. After playing Syracuse the show went into Toronto for a week and is now in Detroit for a run.

Dan Wiley, the skater, recently appeared for the Elks' Lodge at Paoli, Pa. At the conclusion of his performance Philip H. Wagner, who managed the presentation, gave Dan a \$50 present in addition to the agreed salary. September 18 Dan is at Kennett Square, Pa.

Lexington (Ky.) and Fairmont (W. Va.) papers have added their praise to that of the many others that have commented on the artistic merit of the Handy Band and Sarah Martin concert aggregation. Wm. Handy, Jr., with his drums and xylophone, has become a special favorite of the reviewers.

Jerome T. Mosby, who operates the Waltz Dream Academy in Philadelphia, has surprised the showfolks with the use of a full-page display advertisement in The Tribune of that city for his hall and the orchestra that plays there. The band includes Bernard Archer, Robert Wilson, Robert Thompson, Henry Edwards, Harry Marsh, Ellis Reynolds, Charles Taylor,

director; Sam Ringgold, Stewart Scott, George Hyler. They were pictured in the ad.

The Chicago Defender is distributing a film depicting the parade and other features of the Elks' convention which drew more than 50,000 people to that city. It was unmistakably the greatest numerical gathering, as well as the most spectacular, of the many conventions of the year.

George B. McEntee, the orchestra man, did not leave Canada for his home in the hills of Jersey. His public would not stand for it. The Deacon is at the Broadway Inn, Hull, Quebec, with three white musicians, S. Martin, R. S. Binks and Wm. Blayean, and the boys have a wonderful band.

Maceo Pinkard is president of the Attucks Songs, Inc., a music-publishing concern that has recently opened offices in the Gayety Theater Building in New York. The young composer has placed Gertrude Saunders, Rosa Motley and The Washingtonians, a band, on the Victor records with his compositions.

Joe Trent, of the Fred Fisher publishing house, and Clarence Williams, of the house that bears his name, are staging what they will call the Music Writers' Ball at New Star Casino in New York on October 21. A blues contest between recorded artists will be a feature.

Roland Webb is dancing and playing a part in an otherwise all-Hebrew show called "Three Little Business Men" at the Nora Bayes Theater in New York. Barrington Carter, who has received excellent newspaper notices for his work in "Magnolia", is another. These men represent a distinct advance for our group and are the result of The Billboard's contention for "Negro parts by Negro artists."

The Afro-American, a Baltimore race paper, has unleashed a corking good editorial on the Douglas Theater situation in that city. Space forbids the reprinting of the very excellent argument for the support of the house by the Negro public for the purpose of maintaining a higher standard of entertainment for the race and for the encouragement it represents to the youth of the race.

Farrel and Hatch began their season's work by splitting the week of September 10 between the Olympic Theater, Brooklyn, and the Grand Opera House, after which they opened their forty weeks' tour of the Pantages Circuit at Toronto. Sayde Cochran Chadwick, the soprano, who is under the management of Mr. Farrel, has a concert route that coincides with that of the vaudeville team. All three are great favorites with the Canadian public.

The Boise DeLesse "Bandana Girls" played to capacity at the Frello Theater, Bessemer. (Continued on page 84)

**OLD KENTUCKY MINSTRELS**

The Old Kentucky Minstrels have been playing a very successful tour in Arkansas. Weather has been favorable and everything to the advantage of the show. For more than a week the show has been playing to houses jammed to the doors, with many pleading for admission. A phenomenal business has been done. The manager and treasurer are all smiles and judging from this it is safe to say that the tour of Arkansas is a success. The members of the troupe are all well and happy. Some new names have been added to the roster. Mr. and Mrs. Warren Irving, Kid Holmes, Baby McClennon, Sleepy and Daisy Harris are the new joiners. The show has been improved much by the addition and support of these artists and the exhibition is a scream from the start until the fall of the final curtain. J. A. B. Taylor, stage director, is very well pleased with the new frameup and W. C. Steward, musical director, is receiving compliments daily on the proficiency of the band. Cupid is a fast little fellow and it must be admitted that he sure can shoot straight. He has aimed at the old Kentucky Minstrels three times and never missed a bull's-eye. He has made two in less than three weeks. Only a few days ago R. E. Freeman, a musician, who recently joined the show, was married to Cordelia Cassell, a member of the chorus. The members of the troupe are wishing best of everything for the Page. Regards to our many friends. (By the Show Representative).

**WANTED**

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**WANTED**

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When you think of Cleveland, remember that the

**GLOBE THEATRE**

Seating 1,000

And the largest house in the city playing to a Colored clientele, will buy your show outright or play you percentage basis. Write, wire, phone what you have to offer.

**M. B. HORWITZ**  
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## Editorial Comment

**B**USINESS in general last week, tho better than Labor Day week, was not as good as hoped for. The Jewish New Year observation in New York City slowed things up appreciably for two days and almost suspended them for one. Merchants are not speculating either on the New York Stock Exchange or in orders for new goods—quite the contrary. It looks, moreover, as if this prudent attitude would last for quite a while.

The show business, taken the country over last week, was spotty, but on the whole good. Along Broadway in New York it improved, and there were signs that this week would be better.

**W**E devoutly hope that the carnival men will do a deal of looking before they leap in this proposed invasion of Mexico. That country, it is true, is practically virgin territory as far as the carnival game goes, but it is no "promised land" nor

anything like one. Big money down there is simply out of the question. Even good and fair spots will be few and far between.

Anyone essaying the adventure will find his way beset with traps, pitfalls and snares. Taxes and licenses are enormous and the peons and working classes do not like Americans a little bit. We are well aware that this warning will deter but few. The prospect has been painted in such rosy hues that a veritable stampede seems imminent. But 'tis only distance lends enchantment in this case. Bitter disappointment is about all the many will bring back with them.

**T**HERE are a whole lot of kind, broad-minded and right-thinking people in Georgia, popular opinion to the contrary notwithstanding. The night-riders and lynchers really constitute but a very small proportion of the people. This lawless element, moreover, numbers in its ranks very few native Georgians. Mostly they are newcomers to the State. The mere sprinkling of natives therein springs mostly from ignorant crackers—from what was formerly termed poor white

But it can be repealed. It will not be easy and it will be expensive. Every effort will be made, however.

**T**HOSE outdoor showmen who are supporting the Legislative Committee feel that they are committed to it and must put it over. They will cling to it in the firm conviction that it is a last resort—a final expedient.

They believe firmly that, if it fails, it will not only prove a serious reflection on outdoor showmen, but that reaction will menace their investment. Hence the call for the convention in Chicago December 3 and 4 next.

**M**R. CHARLES H. ROSSKAM, of Roskam's Enterprises, thinks that the feature of our "Fall Special" number, our Annual Index of New York Theatrical Productions, indexed and cross-referenced, should be published in book form and bound in limp leather, so that people who make their home in a trunk can carry it about with them and have it handy for reference. Mr. Roskam feels that

later, after every one had considered it well, it was decided that we could not consistently recommend it to artists and performers. The decision was reached by vote, which was unanimous.

Coincidentally with the opening of the Ottawa (Ontario) Fair last week, the theaters of the city got together and announced a "Go-to-the-Theater Week", got the Mayor to endorse the plan, took whole-page ads in the papers with the Mayor's endorsement paneled in the center and framed with the individual ads of the six houses. The scheme proved a good one.

Is the concert field changing? We'll say it is. The National Music League, Inc., thinks so, too. At any rate it has engaged Eva Tanguay for a season. It has acquired an artiste—a real one—a great one.

The Shuberts have offended again—this time in Philadelphia. A few more instances will render the terms "Shubert" and "salaciousness" synonymous. It is reported that Ted Lewis is in no way responsible for the suggestiveness with which the show was soiled.

The Producing Managers' Association was further weakened by the resignation of Arthur Hammerstein, and the end is not yet. Fully a dozen more members are contemplating like action and for as many different reasons—or alleged reasons—for none of those advanced so far seems actual or valid. We wonder if the real reason, or at least the essence of the dissatisfaction, does not lie in Shubert ascendancy?

Martin Flavin's extremely gripping, highly interesting and splendidly acted "Children of the Moon" is, in the estimation of the critics and discriminating theatergoers, the outstanding hit of the new season in New York, but its fate is still trembling in the balance. The players think so well of it that they are cheerfully working on a co-operative basis in order to give it a chance to secure a break from the weather.

It will mean much to American drama to have it develop into a popular success, because, if it should, it will live long and exercise a great and beneficent influence.

Football is breaking into the news and that means the season is advancing indeed.

Gordon Bostock, just returned to America after over a year spent in Europe, principally in England, draws a gloomy picture of conditions in the show business as they obtain over there.

He urges American showmen to go after the Amusements Tax. Practically all of the English showman's woes can be traced to the entertainment tax, he declares.

Features are features the world over and given enough leeway and money a press agent of genius can create a drawing card out of almost anything. A real showman will tell you so—but if he knows you well he will also slip you the dope that it takes a whacking big pile of money if you make an unfortunate choice in the matter—in the thing to be featured. All of which is apropos of the fact that they are featuring Gipsy Smith, the evangelist, at the Wheat Show at Wichita, Kansas, September 24 to October 6. The whole show world will await the outcome with keenest interest.

Jack Lait's Dirt Introduced in "Ted Lewis' Frolic" Caused the Trouble—headline in the Shubert sheet.

Which is a case of the pot calling the kettle black if ever there was one,

**W**ELL, it's true. George K. Spoor, in collaboration with P. Joh. Berggren, has succeeded in perfecting motion pictures with depth—that is to say, investing them with the third dimension.

That is what the new pictures will be called, i. e., Third Dimension Pictures.

Attempt is being made to fasten "natural vision" on them. Also "depth". But "third dimension" is most used so far—that is, if we except "the new" movies.

They are truly stereoscopic in the impression of relief they produce upon the eye. Figures walk into the scene as upon a level floor. A tree gives the impression that the spectator could walk around it. A landscape appears to be the open country. Pictures of every kind, taken under all conditions of natural light, have a definite appearance of reality. The inventors claim that this sense of actuality may be heightened, if desired, by artificial lighting.

Also, the new movie is as striking an innovation on the score of its magnitude as on that of its securing the third dimension. The field of the huge animated photograph is 40 feet wide and 20 feet, 6 inches high. That, in other words, is the size of the pictures now on exhibition at the Essanay Studios, the screen being limited to those dimensions by the structural inhibitions of the studio. Without being unduly magnified in projection the field of the picture could just as well be 50 feet wide.

What does it all portend?

Does it mean a sudden and sharp revolution in the business?

Does it mean that the third dimensional pictures will instantly kill the demand for the present two dimensional and compel all exhibitors, at ruinous loss, to scrap present-style projecting machines, screens and equipment and institute new?

The first of the pictures for public exhibition will be completed December 1.

What then?

In our opinion simply this: The new process, system, kind—call it what you will—will in time supersede the style now in use, but never entirely.

The change from the one to the other will be very gradual.

No one will be ruined.

No one will be greatly distressed.

Motion pictures mimes will hardly be affected at all.

In the end, when all has settled down again, they will still be making magic lanterns for that matter—not as many certainly as they used to, but not so many fewer than they now make.

trash. They have no traditions to uphold, no sense of noblesse oblige, and they are deeply steeped in bigotry and intolerance.

But the better thought of the community in Georgia, as elsewhere, will prevail ultimately. It always has and it always will. One of these days Georgia may be found at the very head and front of all the States proclaiming "There is no colored line in art and business," for Georgia never does anything by halves.

**T**HE Texas Legislature actually was compelled to pass the Baldwin Bill. The Governor emphatically declared he would sign no appropriation bills unless taxing bills in sufficient number to raise the money to meet the appropriations were passed.

Of course, it would have been easier to have prevented the passing of this measure than to fight for its repeal.

Equity did fight it very hard, and its representatives thought they had beaten it, but in the closing hours of the session it was gathered up with four or five other revenue producers and rushed thru.

there are thousands who would like to preserve this data.

If we could feel reasonably sure that there were 500 who feel that such a book would be worth two dollars to them, we would have an edition of that size printed. Write us.

Vaudeville in the Hippodrome, New York! As the opening draws nearer expectation mounts higher and higher. The incredulous and the derisive are still in evidence, but they are hedging. "It will not—cannot—be vaudeville as we know it," they declare. But there is the rub, it could very well be—and a truer and a better vaudeville than we have seen for years—and on a far grander scale.

Bert M. Spears appeared before the members of the New York editorial staff of The Billboard week before last in an endeavor to win their endorsement of his pet project, "Selected Attractions in Vaudeville". He made an able plea and convinced the editors that he personally believed in the proposition, but that was all. At a meeting held twenty-four hours



# ART OF MONEY GETTING

## As Taught by Example and Precept of the Father of All Showmen, Phineas Taylor Barnum

PART THREE

(Continued from the issue of March 10, 1923)

By R. S. UZZELL

TO READ Emerson on "Self-Reliance" is to read a classic. This essay on "Self-Reliance" was written by a man who had devoted his life to writing, preaching and lecturing, and yet it seems cold and in some ways particularly unrelated to the every-day affairs of life, but when Barnum tells you how to "DEPEND UPON YOUR OWN PERSONAL EXERTIONS" he again applies his personal experience in a most practical way.

We have heard many people say that Barnum was lucky, but such people have evidently never read his life carefully or they would say that he was most unlucky. One enormous financial failure, five enormous fires, one period of severe illness, the loss of two beautiful mansions by fire, a defeat in running for Congress, the loss of his wife who was such a large factor in helping him to regain his feet after the Jerome Clock failure, at the very time when he needed her most, all show that instead of being lucky he had a great deal of what showmen call hard luck or that "things broke against him". Thru it all, however, he relied upon himself and did not know the meaning of luck, and tells you that if you are depending on luck you will surely not succeed.

He tells you to "USE THE BEST TOOLS". His life shows that nothing was too good for his museum, his attractions and his circus. He was told that the American public could not appreciate Jenny Lind, the Swedish Nightingale, to the extent that would justify his enormous expenditures on that contract. None of the banks would loan him any money to make good his guarantee of \$1,000 per night for at least one hundred and fifty concerts, together with all her expenses and that of her secretary, accompanist, maids, etc. His response was that he knew the American people wanted the best and were willing to pay for it and he ventured with all of his fortune, reputation and experience as the cargo. He paid Jenny Lind \$176,075.09 and he crossed, after paying her this amount, \$535,436.25, making a total of \$712,164.34 for the concert tour of Jenny Lind in America. Thereafter he did not hesitate to spend fortunes for what he considered the very best attractions. The purchase of Jumbo and bringing her to America cost Barnum \$30,000. To bring the white elephant from Siam, together with the attendants, was a small fortune. He not only told us to use the best tools, but has shown us how to do it.

Barnum was never ashamed to say that he was in the show business, and spoke with feeling when he said: "DON'T GET ABOVE YOUR BUSINESS." He not only considered it honorable to be in the show business, as he conducted it, but he was at the same time unafraid to let it be known that he began as a poor boy and at the bottom. He shows that the road to wealth and to learning is the same route—hard, consistent, continuous, unrelenting toil. The first thousand dollars is always the hardest to earn. A man can not only be honorable in business, but he can make the business an honorable calling. The man makes the business instead of the business making the man.

He hits one of the cardinal principles of thrift, economy and virtue when he tells us to "LEARN SOMETHING USEFUL." Even in his time the change of fortunes was so sudden and unexpected that one never knew when the sons and daughters of the rich would be required to go forth to battle the world alone and on their own resources, and because of our more complex civilization and sudden and unexpected upheavals the need to learn something useful is greater today than it was in this premier showman's time.

He had an abundance of hope and a true vision, but he could not be counted visionary. He balanced the two principles perfectly in telling us to let "HOPE PREDOMINATE, BUT BE NOT TOO VISIONARY." Some of us have had some experience with the runaway orb, and to those who have he strikes a responsive chord when he tells us all to balance the two. There is the one so ultra-conservative as to be inert in a dress suit, while the runaway orb is the other extreme form of the dilemma, but the happy medium is struck by this exhibitor who knew how to balance, letting hope predominate, but was not too visionary.

"DO NOT SCATTER YOUR POWERS" was abundantly demonstrated in the life of this man who lived and died a showman. He found the one thing for which he had a talent and remained with it to the end, altho there were many other things in which he might have been successful in a moderate way. Only recently John D. Rockefeller, Jr., said that the predominant element of success in the life of his father was that he early singled out one line of business and concentrated all of his time, power and resources upon it. Every reader knows the results. Our teacher at school used to express the same thing by saying that the constant dropping of water wears away the hardest stone. P. T. Barnum and John D. Rockefeller profited by the accumulated experience of a life concentrated on one phase of business endeavor, and how could they have done this with the demands upon their time, strength and attention had they not been "systematic"! Barnum had a system. It was very simple and it worked. He did not let the system overwhelm him or conquer him, but he used it to accomplish his

purposes which would not have been accomplished had his early training not taught him to be "systematic".

And yet, with all of his concentrated and systematic life, he never failed to find time to "READ THE NEWSPAPERS". He always found a few moments each day to read the best papers and was counted a well-read, well-informed man, up to date on the questions of the hour. This was one of the factors which made him an opportunist. He always knew what was going on in the world around him.

DEPEND UPON YOUR OWN PERSONAL EXERTIONS. The eye of the employer is often worth more than the hands of a dozen employees. In the nature of things, an agent can not be so faithful to his employer as to himself. Many who are employers will call to mind instances where the best employees have overlooked important points which could not have escaped their own observation as a proprietor. No man has a right to expect to succeed in life unless he understands his business, and nobody can understand his business thoroughly unless he learns it by personal application and experience. A man may be a manufacturer; he has got to learn the many details of his business personally; he will learn something every day, and he will find he will make mistakes nearly every day. And these very mistakes are helps to him in the way of experiences if he but heeds them. He will be like the Yankee tin peddler, who, having been cheated as to quality in the purchase of his merchandise, said: "All right, there's little information to be gained every day; I will never be cheated that way again." Thus a man buys his experience, and it is the best kind if not purchased at too dear a rate.

I hold that every man should, like Cuvier, the French naturalist, thoroughly know his business. So proficent was he in the study of natural history that you might bring to him the bone, or even a section of a bone of an animal which he had never seen described, and reasoning from analogy he would be able to draw a picture of the object from which the bone had been taken. On one occasion his students attempted to deceive him. They rolled one of their number in a cow skin and put him under the professor's table as a new specimen. When the philosopher came into the room some of the students asked him what animal it was. Suddenly the animal said: "I am the devil and I am going to eat you." It was but natural that Cuvier should desire to classify this creature, and, examining it intently, he said:

"Divided hoof; granivorous! It can not be done."

He knew that an animal with a split hoof must live upon grass and grain, or other kind of vegetation, and would not be inclined to eat flesh, dead or alive, so he considered himself perfectly safe. The possession of a perfect knowledge of your business is an absolute necessity in order to insure success. Among the maxims of the elder Rothschild was one, an apparent paradox: "Be cautious and bold." This seems to be a contradiction in terms, but it is not, and there is great wisdom in the maxim. It is, in fact, a condensed statement of what I have already said. It is to say: "You must exercise your caution in laying your plans, but be bold in carrying them out." A man who is all caution will never dare to take hold and be successful, and a man who is all boldness is merely reckless and must eventually fail. A man may go on "change" and make fifty or one hundred thousand dollars in speculating in stocks at a single operation. But if he has simple boldness without caution, it is mere chance, and what he gains today he will lose tomorrow. You must have both the caution and the boldness to insure success.

The Rothschilds have another maxim: "Never have anything to do with an unlucky man or place." That is to say, never have anything to do with a man or place which never succeeds, because, altho a man may appear to be honest and intelligent, yet if he tries this or that thing and always fails it is on account of some fault or infirmity that you may not be able to discover, but nevertheless which must exist.

There is no such thing in the world as luck. There never was a man who could go out in the morning and find a purse full of gold in the street today, and another tomorrow, and so on, day after day. He may do so once in

his life, but so far as mere luck is concerned he is as liable to lose it as to find it. "Like causes produce like effects." If a man adopts the proper method to be successful, "luck" will not prevent him. If he does not succeed, there are reasons for it, altho, perhaps, he may not be able to see them.

USE THE BEST TOOLS. Men in engaging employments should be careful to get the best. Understand, you can not have too good tools to work with, and there is no tool you should be so particular about as living tools. If you get a good one, it is better to keep him than keep changing. He learns something every day and you are benefited by the experience he acquires. He is worth more to you this year than last, and he is the last man to part with, provided his habits are good and he continues faithful. If, as he gets more valuable, he demands an exorbitant increase of salary, on the supposition that you can't do without him, let him go. Whenever I have such an employee I always discharge him; first, to convince him that his place may be supplied, and, second, because he is good for nothing if he thinks he is invaluable and can not be spared.

But I would keep him, if possible, in order to profit from the result of his experience. An important element in an employee is the brain. You can see bills up, "Hands Wanted", but hands are not worth a great deal without "heads". Mr. Beecher illustrates this in this wise:

An employee offers his services by saying: "I have a pair of hands and one of my fingers thinks." "That is very good," says the employer. Another man comes along and says he has "two fingers that think." "Ah! that is better." But a third calls in and says that all his fingers and thumbs think. That is better still. Finally another steps in and says: "I have a brain that thinks; I think all over; I am a thinking as well as a working man!" "You are the man I want," says the delighted employer.

Those men who have brains and experience are therefore the most valuable and not to be readily parted with; it is better for them, as well as yourself, to keep them, at reasonable advances in their salaries from time to time.

DON'T GET ABOVE YOUR BUSINESS. Young men after they get thru their business training, or apprenticeship, instead of pursuing their vocation and rising in their business, will often lie about doing nothing. They say: "I have learned my business, but I am not going to be a hireling; what is the object of learning my trade or profession unless I establish myself?"

"Have you capital to start with?" "No, but I am going to get it." "I will tell you confidentially. I have a wealthy old aunt and she will die pretty soon, but if she does not I expect to find some rich old man who will lend me a few thousands to give me a start. If I only get the money to start with I will do well."

There is no greater mistake than when a young man believes he will succeed with borrowed money. Why? Because every man's experience coincides with that of Mr. Astor, who said: "It was more difficult for me to accumulate my first thousand dollars than all the succeeding millions that make up my colossal fortune." Money is good for nothing unless you know the value of it by experience. Give a boy \$20,000 and put him in business, and the chances are that he will lose every dollar of it before he is a year older. Like buying a ticket in the lottery and drawing a prize, it is "easy come, easy go". He does not know the value of it; nothing is worth anything unless it cost effort. Without self-denial and economy, patience and perseverance, and commencing with capital which you have not earned, you are not sure to succeed in accumulating. Young men, instead of waiting for "dead men's shoes", should be up and going, for there is no class of persons so unaccommodating in regard to dying as these rich old people, and it is fortunate for the expectant heirs that it is so. Nine out of ten of the rich men of our country today started out in life as poor boys with determined wills, industry, perseverance, economy and good habits. They went on gradually, made their own money and saved it, and this is the best way to acquire a fortune. Stephen Girard started life as a poor cabin boy and died worth nine millions. A. T. Stewart was a poor Irish boy and he paid taxes on a million and a half dollars of income per year

John Jacob Astor was a poor farmer boy and died worth twenty millions. Cornelius Vanderbilt began life rowing a boat from Staten Island to New York. He presented our Government with a steamship worth a million dollars and died worth fifty millions. "There is no royal road to learning," says the proverb, and I may say it is equally true: "There is no royal road to wealth." But I think there is a royal road to both. The road to learning is a royal one. The road that enables the student to expand his intellect and add every day to his stock of knowledge until in the pleasant process of intellectual growth he is able to solve the most profound problems, to count the stars, to analyze every atom of the globe and to measure the firmament—this is a regal highway and it is the only road worth traveling.

So in regard to wealth. Go on in confidence, study the rules and, above all things, study human nature, for the "proper study of mankind is man," and you will find that while expanding the intellect and the muscles your enlarged experience will enable you every day to accumulate more and more principal, which will increase itself by interest and otherwise until you arrive at a state of independence. You will find, as a general thing, that the poor boys get rich and the rich boys get poor. For instance, a rich man at his decease leaves a large estate to his family. His oldest sons, who have helped him earn his fortune, know by experience the value of money, and they take their inheritances and add to it. The separate portions of the young children are placed at interest and the little fellows are patted on the head and told a dozen times a day: "You are rich, you will never have to work, you can always have whatever you wish, for you were born with a golden spoon in your mouth." The young heir soon finds out what that means. He has the finest dresses and playthings. He is crammed with sugar candies and almost "killed with kindness", and he passes from school to school petted and flattered. He becomes arrogant and self-conceited, abuses his teachers and carries everything with a high hand. He knows nothing of the real value of money, having never earned any, but he knows all about the golden-spoon business. At college he invites his poor fellow students to his room, where he wines and dines them. He is spoiled and caressed, and called a glorious good fellow because he is so lavish with his money. He gives his game sappers, drives his fast horses, invites chums to fetes and parties, determined to have lots of "good times". He spends the night in frolics and debauchery, and leads off his companions with the familiar song, "We Won't Go Home Till Morning". He gets them to join him in pulling down signs, taking gates from their hinges and throwing them into back yards and horsepods. If the police arrest them he knocks them down, is taken to the lockup and joyfully foots the bills.

"Ah! my boys," he cries, "what is the use of being rich if you can't enjoy yourself?"

He might more truly say, "If you can't make a fool of yourself," but he is "fast", hates slow things and doesn't see it. Young men loaded down with other people's money are almost sure to lose all they inherit, and they acquire all sorts of bad habits, which, in the majority of cases, ruin them in health, purse and character. In this country one generation follows another, and the poor of today are rich in the next generation or the third. Their experience leads them on and they become rich, and they leave vast riches to their young children. These children, having been reared in luxury, are inexperienced and get poor, and after long experience another generation comes on and gathers up riches again in turn. And thus "history repeats itself", and happy is he who listening to the experience of others avoids the rocks and shoals on which so many have been wrecked.

"In England the business makes the man." If a man in that country is a mechanic or working man, he is not recognized as a gentleman. On the occasion of my first appearance before Queen Victoria the Duke of Wellington asked me what sphere in life General Tom Thumb's parents were in.

"His father is a carpenter," I replied. "Oh! I had heard he was a gentleman," was the response of His Grace.

In this republican country a man makes the business. No matter whether he is a blacksmith, a shoemaker, a farmer, banker or lawyer, so long as his business is legitimate he may be a gentleman. So any legitimate business is a double blessing—it helps the man engaged in it and also helps others. The farmer supports his own family, but he also benefits the merchant or mechanic who needs the products of his farm. The tailor not only makes a living by his trade, but he also benefits the farmer, the clergyman and others who can not make their own clothing. But all these classes of men may be gentlemen.

The great ambition should be to excel all others engaged in the same occupation.

The college student who was about graduating said to an old lawyer:

"I have not yet decided which profession I will follow. Is your profession full?"

"The basement is much crowded, but there

(Continued on page 56)



# MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

## MAY LEAD THEIR OWN TAX FIGHT

Presidents of New York, Michigan and Minnesota M. P. T. O. Bodies Getting Together on Campaign

New York, Sept. 15.—The campaign of motion picture theater owners for the elimination of the admission tax has not succeeded in lining up the numerous organizations of exhibitors, and from advices received by The Billboard it appears that at least three State organizations will get together and conduct a fight on the tax by themselves. These three organizations are the Motion Picture Theater Owners of New York State, Minnesota and Michigan, the respective presidents being Brandt, Steffen and MacLaren.

President MacLaren and Business Manager Ritchie, of the Michigan M. P. T. O., are in New York this week and conferences have been held with William Brandt on the question of the tax fight.

It is felt by these three presidents of the three State organizations that have broken away from the M. P. T. O. A. that the campaign for the elimination of the admission tax is not being conducted by National President Sydney Cohen in the appropriate manner. They do not approve of making the fight a public one, being of the opinion that this attracts the attention of other, and possibly better, organized industries, many of whom might also decide to campaign for tax reductions. If they did so the fight to have the admission tax repealed would be made doubly difficult.

Several weeks ago Brandt issued a statement to the effect that he and the New York State M. P. T. O. were ready to follow any efficient leader in the tax fight. At this time, however, he is said to believe that if the many distinct exhibitor organizations are to be brought together in the campaign and not allowed to muddle things by each conducting a fight of its own someone other than Sydney Cohen will have to do it.

### ANDERSON'S AIDS

New York, Sept. 15.—William Woolfenden, for sixteen years with the Keith organization, has been engaged by the Anderson Pictures Corp. to serve in an executive capacity. He will be Carl Anderson's right-hand man. Irving Greene, formerly with Associated Exhibitors, has been appointed director of publicity and advertising, which position he also fills for the Theater Owners' Distributing Corp.

### M. P. T. O. OF NEW JERSEY

New York, Sept. 15.—The meeting of the Board of Directors of the New Jersey M. P. T. O. has been postponed until Tuesday, September 25. It was originally scheduled for September 13. The meeting will take place at the Stacey Trent Hotel, Trenton.

### OUR PASSIONATE PRODUCERS

This will be a "sex" year in pictures, says Harry Cohn, who produces the pictures for the C. B. C. Film Sales Corp. "When producers try to get away from this elemental attraction they usually fail," Cohn asserts. He points to "Merry-Go-Round", "The Hunchback of Notre Dame" and "Souls for Sale" as proof that the "big pictures of the year are all basically sex pictures."

Cohn does not explain what he means by calling "The Hunchback of Notre Dame" a "sex" picture, but goes on to say that in the pictures he is producing he has made an effort to make "sex-interest pictures of the highest plane, with nothing that a child could not see, and yet dealing with the bigger problems of the loves of opposite sexes."

The nature of Cohn's pictures are not cloaked by their titles, three of which are: "The Marriage Market", "Yesterday's Wife" and "Forgive and Forget".

## It Strikes Me—

THERE are many things the matter with the pictures and the picture business. It is barely possible that the important men—the heads—of the business are unaware of some things that a few words from them could change for the better. Therefore, to bring certain facts to their attention, this space is devoted in this issue to three open letters to three of the biggest men in the business:

ADOLPH ZUKOR, President,

Famous Players-Lasky Corporation:

Dear Mr. Zukor—In using The Saturday Evening Post as an advertising medium you are bringing your product to the attention of several millions of people each week. The Saturday Evening Post makes an effort to accept only those advertisements which are truthful and not misstatements of facts. Especially since the solemn vows were made by the motion picture advertisers—and your company was one of them—to hold strictly to the Naked Truth, it is certainly wrong of you to make statements in your advertisements that are not truthful.

In your full-page advertisement of "Bluebeard's Eighth Wife", in The Saturday Evening Post of September 8, you say that "for a year it broke all records on the road" as a stage play. You may be pardoned for that—there are all sorts of records. But when you say that "for 256 performances New Yorkers crammed a theater to see it" you are treading on dangerous ground. It is an easy matter for anyone to check you up.

Your assertion does not bear the light of examination. "Bluebeard's Eighth Wife" played only 155 performances in New York, and NOT 256. Hoping that in future your advertisements will stick closer to the facts as they are, I beg to remain,

Yours for the Naked Truth,

CARL LAEMMLE, President,

Universal Pictures Corporation:

Dear Mr. Laemmle—The improvement in the quality of Universal pictures since a few years ago is something you may well point to with pride. I, for one, can honestly say that some of your recent pictures are among the finest and most entertaining I have ever seen. It is in a spirit of co-operation that I address this letter to you, hoping that the suggestion I make may lead you to improve the quality of your pictures a little more.

It strikes me that the program pictures you produce are not given the attention they require to get the most out of them. I refer particularly to the subtitles in these pictures; they are so very, very bad, and good titles are so highly important. They seem to be written by one man, for in every one of the Universal program pictures the titles are the same aimless collection of words, boring when they are meant to be funny, shallow when they are intended to be serious.

Please get a better title writer, Mr. Laemmle.

Yours for better pictures,

E. W. HAMMONS, President,

Educational Films Corporation:

Dear Mr. Hammons—I review many of your slapstick comedies in your projection room, and invariably they fail to strike me as being at all amusing. I speak not of your Juvenile Comedies, such as "Yankee Spirit", which is genuinely funny, but the straight, repetitive slapstick stuff like the Cameo Comedies. I realize that most producers of comedies and a great many exhibitors think well of slapstick comedies, and I also take into consideration the fact that seeing a picture in a projection room is not seeing it under proper conditions, but I believe that you and other producers of short comedies are making a great mistake in producing comedies that are nothing but rehashings of the same old slapstick gags over and over again.

I saw your Cameo Comedy, "Moving", in your projection room, and was impressed with its lack of humor. It played the Rialto Theater last week, and I saw it there also, under the best conditions possible—a fine theater, good music and a large audience. I watched closely its effect upon the audience, and I was doubly certain that it is a bad comedy when it failed to elicit one real laugh. There were a few titters and giggles from time to time, but never one laugh from the house as a whole.

The point I make is that the picture public will not laugh any more at a man being hit over the head with a sledgehammer. They want new stuff, the sort you give them in comedies like "Yankee Spirit" and Hal Roach's "Our Gang" comedies.

Yours for funnier comedies,

H. E. Shumlin

### F. B. O. REISSUES "MICKEY" AND JAPANESE FEATURE

Because of the special interest aroused by the Japanese catastrophe the F. B. O. announces this week a re-edited version of its picture, "The Vermilion Pencil", starring Sessue Hayakawa.

Working opposite Hayakawa are Bessie Love and Sidney Franklin, now a director, and at the time of its first release was considered the Japanese tragedian's greatest production. The story was written by Homer Lea, with the direction handled by Norman Dawn. Edward Warren Guyol and Alice Catlin wrote the continuity.

The picture now being released is an entirely new version, with an almost complete change of story thru excellent recutting.

Thru an arrangement with Roy E. Aitkin a revised version of Mack Sennett's famous "Mickey", starring Mabel Normand, will be released for the 1923-'24 season.

It is the intention of the F. B. O. to treat the picture as a new production in the way of exploitation and publicity. A new line of paper is under way with an elaborate press book and many accessories. As an extra tieup the firm of Waterson, Berlin & Snyder has been approached to reissue its song of the same title, which during its life sold over a million copies.

### FAMOUS PLAYERS' EARNINGS DROP OVER \$100,000

The Famous Players-Lasky Corporation, in its consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent or more), reports for the six months ended June 30, 1923, net operating profits of \$1,891,048.15 after deducting all charges and reserves for federal income and other taxes. This is a decrease of over \$100,000 from the same period last year.

After allowing for payment of dividends on the preferred stock the above earnings are at the annual rate of \$13.24 on the common stock outstanding.

On September 10, 1923, the Board of Directors declared the regular quarterly dividend of \$2 per share on the preferred stock, payable November 1, 1923, to stockholders of record at the close of business on October 15, 1923. The books will not close.

### PRISCILLA DEAN ON HER OWN

Los Angeles, Sept. 15.—Priscilla Dean, whose contract with Universal expired last week, will produce pictures independently. A corporation has been formed, called Laurel productions, Inc., which will make the Dean pictures. Harry Caulfield, her business manager, states that production will begin this year on the first independent picture.

## CANADIAN EXHIBITORS FORM STRONG UNIT

Pay Cash Annual Dues in Advance—Endorse All Activities of M. P. T. O. A.

Montreal, Sept. 15.—What promises to be one of the strongest units of the Motion Picture Theater Owners of America was formed here last week by Canadian exhibitors, 120 of whom, representing about 250 theaters, convened and organized the M. P. T. O. of Canada. The strength and sincerity of the new unit is explained by the fact that each member will pay 5 cents per seat as annual dues. The first year's dues were paid in advance. Few of the M. P. T. O. organizations in the States pay cash dues, revenue being obtained thru the displaying of advertising slides and films.

Resolutions of thanks were passed by the convention for the services of Sydney S. Cohen, president of the M. P. T. O. A.; Harry Davis, of Pennsylvania; C. E. Whitehurst, of Maryland; H. F. Woodhull, of New Jersey; Howard Smith, of Buffalo, and A. J. Moeller, secretary of the M. P. T. O. A., all of whom attended the convention.

The convention went on record as favoring the purposes of the Theater Owners' Distributing Corporation. A service station has already been established in Montreal, under the direction of the national officers.

The convention went on record as condemning the extension of circuits of producer-owned theaters. The officials of the new organization were instructed to seek relief from the heavy burden of Provincial, Dominion and local taxation.

The first officers of the M. P. T. O. of Canada are: President, G. B. Sparrow, of Montreal; vice-president, J. C. Brady, of Toronto; treasurer, J. Sperdakos, of Montreal; executive secretary, Vincent Gould, of Montreal; board of directors of Quebec, A. Dennis, of Montreal, and Mr. Bouchard, of St. Hyacinthe; board of directors of Toronto, Harry Alexander, Mr. Gilbert and Mr. Ginsler, of Toronto; board of directors of Ontario, F. Guest, of Hamilton; Mayor Cooper, of Huntsville, and Mr. Coplan, of Ottawa; board of directors of the Maritime Provinces, F. G. Spencer, of St. John, and Mr. McAdam, of Halifax; board of directors of Manitoba, Mr. McNicolas, of Winnipeg, and Mr. Kershaw, who is also secretary of the Manitoba Managers' Association.

At the request of exhibitors of Western Canada a meeting will be held in Toronto in October or early in November which Sydney Cohen will attend, where an organization covering that territory will be formed.

The M. P. T. O. of Canada endorsed National Motion Picture Day, to be held on November 19, when each member of the organization will give one-quarter of his receipts to the national body.

### "POODLES" HANNEFORD COMICS

Edwin (Poodles) Hannaford, clown, equestrian and juggler, will soon make his debut in motion pictures in Tuxedo Comedies, released thru Educational Film Exchanges, Inc.

"Poodles", as he is generally known, is of the fifth generation of circus clowns in the Hannaford family, which has been in the circus business in England for the last 150 years. His father has had his own circus in the British Isles for forty years.

Hannaford's first picture will be titled "Handy Andy". "Poodles" will be supported by George Davis, another circus and vaudeville clown, and by Cy Jinks and pretty Molly Malone of the Hollywood film colony.

### MARION DAVIES MAY MAKE FILM OF REVOLUTIONARY DAYS

New York, Sept. 15.—With the announcement of D. W. Griffith that he will shortly start production on a big picture dealing with the American Revolution comes the information that Marion Davies has been considering making such a film for some time. Miss Davies may appear in a picturization of "Janice Meredith", the famous novel by Paul Leicester Ford.



# REVIEWS

By SHUMLIN

## "SALOMY JANE"

A Paramount Picture

Those old in the business will probably recall the original film production of "Salomy Jane" with House Peters and Beatriz Michelena. That was a very good picture, even in those days, and the new production, made by Paramount, is equally good, dramatically, and, of course, has the advantage of the technical developments in the art of the camera. "Salomy Jane" is a crackerjack Western—action from the word go to the end.

The story is set in the genuine Western atmosphere—the days when the West was young, when the gold camp gambler wore a high hat and a frock coat, and when coarse calico was the material for women's dresses. The picture was obviously not expensive to produce, yet it is a very good film. One thing about Westerns. It is perhaps appropriate to remark, it is a very difficult thing for even the most apendthrift director or producer to introduce expensive settings; they are mostly exteriors, and the best exteriors cost nothing to film.

Jacqueline Logan, in the title role, is astonishingly good. She plays the simple, unpolished miner's daughter to perfection—and she's very pretty in the bargain. Maurice Flynn, once upon a time the "Lefty" Flynn of college football days, plays the hero. His performance is another surprise; he shows up 100 per cent better than in anything else he has done. William Davidson is good as the gambler.

"Salomy Jane" is the story of the sudden love of a miner's daughter for a stranger whom she kisses good-bye as he is taken to be hung by a band of vigilantes for a stage robbery he is believed to have committed. He is innocent and escapes the hangman's noose, returning, despite the danger of recapture, to see the girl once more before he leaves. As he departs he catches a glimpse of the man for whom he has been searching, a dastard who betrayed his sister. He follows him and fights him, when the man is suddenly killed by a shot from ambush. The shot was fired by an admirer of Salomy Jane's, whom she had urged to punish the murdered man for an insult to her.

The stranger returns once more to Salomy Jane's house and is almost caught by the posse. At night he meets her again, and as he leaves is shot at and wounded by any enemy of her father, whom he kills. The vigilantes accuse Salomy Jane's father of the man's death and prepare to hang him. Just in time, however, Salomy arrives and proves by the bullet hole in the coat found near the body that her father was not the one who fired the fatal shot, as he is not wounded. Suddenly she realizes that by this information she reveals the fact that she must know something about the murder and is unable to answer the questions fired at her without endangering her lover's life, when he staggers into the room and says that he killed the man. Then the coward who fired the shot from ambush at the stranger's sister's betrayer confesses. The vigilantes see that both dead men deserved their end and decide to have a drink and forget about it.

The supporting cast is excellent, with George Pawcett, Charles Ogil and Louise Dresser playing important parts.

Direction by George Melford. Distributed by Paramount.

## "RUGGLES OF RED GAP"

A Paramount Picture

James Cruse scores again with this picture, "The Covered Wagon", "Hollywood" and now "Ruggles of Red Gap" make three bull's-eyes in a row. Griffith and Cecil de Mille had better look to their laurels.

"Ruggles of Red Gap" is great comedy. Cruse has turned out a picture with a hundred assorted laughs and chuckles and innumerable giggles. Ernest Torrance's characterization of the toothpick-chewing Cousin Egbert is a riot. And Torrance is not far ahead on the comedy chart of Edward Horton and Frank Elliott. Horton plays Ruggles, the very English valet who won in a poker game in Paris and brought over to Red Gap to make a gentleman of Egbert. Elliot, as the Honorable George, the blase Britisher who loses Ruggles, is a scream.

The picture has been produced solely for purposes of laughter, and it surely fulfills its mission. Harry Leon Wilson has no kick coming on the film interpretation of his story, for it is equally as funny.

Lola Wilson, Fritzi Ridgway, Louise Dresser, Anna Lehr and Lillian Leighton are in the picture, but they are merely incidental to the plot and not the laughs, which are the paramount issue.

The story concerns Ruggles and his rapid Americanization. Ruggles is the Hon. George's man. He dresses him, feeds him and all but cuts for him. Hon. George, in Paris, is broke. So when Mrs. Effie, Cousin Egbert's high-

## "THE SILENT COMMAND"

A Fox Picture

Lately we have been getting several pictures that are the result of what may be called an exploitation tieup between the American Navy and the producers. In return for an outright "plug" for navy enlistments the Navy Department has been lending the producers the use of its ships, its men as extras, and even its highest officials as part of the "authentic" atmosphere. The navy is certainly an important arm of the nation, but, no matter how good the cause, it appears to me that any entertainment for which people pay money leaves a slightly bad taste when it ends up with an advertisement. In the case of "The Silent Command" the picture finishes up with a flash, absolutely unnecessary to the story, that says: "Join the Navy and see the world."

"The Silent Command" is a story of an international intrigue to destroy the Panama Canal, which is frustrated by the bravery and patriotic self-sacrifice of an American naval officer. He suffers the loss of his wife's respect and the ignominy of official disgrace in his devotion to his country. This devotion carries him into thrilling experiences on land and on sea, including a desperate fight with the chief villain of the piece aboard a storm-tossed ship, and his dramatic rescue by sailors when the ship strikes rocks.

This is the sort of picture which causes the spectator to fear that the orchestra is going to play "The Star-Spangled Banner" every few minutes.

The chief actors in it are: Edmund Lowe, Bela Lugosi, Alma Tell, Martha Mansfield and many other lesser lights. Lowe, in the leading role, is fairly good, altho his face rarely expresses anything but worry. He is supposed to trick a foreign spy, but his display of assumed eagerness to harm his country is so very unconvincing that no spy worthy of the name would have been taken in. Miss Mansfield is a cigarette-smoking adventuress assigned to lure the hero into divulging Government secrets. The success of her mission is surprising, considering how shallow her interpretation of the character is.

The scenes in the naval barracks, where the hero is dishonorably discharged, is the best in the picture. Several scenes show the graduation exercises at Annapolis, and there are two different shots of Secretary of the Navy Denby in action. Some of the scenes were taken at the Panama Canal.

The main thrill—in the story—comes when the plot to blow up the Canal while battleships are in the locks is foiled just at the eleventh hour and fifty-ninth minute. One of the villains has his hand on the switch, ready to do the dirty deed, when the marines arrive and stop him. He is shot once, and lets go of the switch; he grabs the switch again, but is shot once more by another marine coming into the place; still alive and kicking, he makes another attempt, but is definitely stopped by yet another marine coming thru the doorway. That ends the festivities, with anti-climactic scenes following which show the honors bestowed upon the hero and his reunion with his family.

The picture has the commendation of Theodore Roosevelt, Assistant Secretary of the Navy, and General Pershing.

Direction by J. Gordon Edwards. Distributed by Fox Film Corporation.

salutin wife, decides she must have Ruggles to make a society man out of Egbert, she gets him. Ruggles, lost in the poker game to the Americans, does his best to make a new man out of Egbert, but on the first day of his service he is inveigled into going out on a terrible jag with his mahster and his mahster's buddy from Red Gap. They sail for America and there, thru the fault of Egbert, he is introduced as "Colonel" Ruggles to the consternation of Mrs. Effie, her ritzy cousin and the cousin's caddish husband. This forces Mrs. Effie to allow Ruggles to be known as Colonel and not as Cousin Egbert's valet, which suits Egbert right down to the ground. He is bound to make an American of Ruggles.

Then Ma Pettigill and Egbert set Ruggles up in business, opening up a restaurant for him. On the scene comes the Hon. George en route to the ranch of his brother, the Earl of Brinstead. Hon. George falls in love with Mrs. Effie's deadly social rival, Mrs. Kenner. Ruggles, not yet completely Americanized, strives to save Hon. George from this "disgrace" and cables for the Earl to come quickly and avert the disaster. Ruggles himself is sweet on Mrs. Kenner's friend, Emily Judson, and finds his affection not misplaced.

The Earl arrives and upsets everybody, especially Mrs. Effie and her cohorts, by stealing Mrs. Kenner right away from Hon. George and marrying her himself, and Ruggles makes a hero of himself in the eyes of Cousin Egbert by punching the caddish cousin of Mrs. Effie's plunk in the eye and marries Emily.

Every scene, without exception, is good for a laugh. "Ruggles of Red Gap" ranks high as screen entertainment.

Direction of James Cruse. Distributed by Paramount.

## "THE ELEVENTH HOUR"

A Fox Picture

In this melodrama Fox gives us villainy on a large scale. Not the villainy of some conning country squire or city lawyer, but villainy of the order of "The Exploits of Elaine" and "The Iron Claw"—international stuff, with submarines, destroyers, airplanes, wireless, a new explosive powerful beyond anything ever produced and a rogue of a prince. It is very complicated; there are several sets of villains of all degrees. Subvillains, drilled like soldiers go around attired in a strange getup that is a cross between the conventional Chinese costume and the habiliments of German students. The chief villains are mainly concerned with looking insidious. They are never found without calculating glances and expressions denoting the hatching of plots.

The action of "The Eleventh Hour"—and it's all action—centers about the fight for the possession of the formula, and, later, the only remaining sample of a new explosive. The Government wants it, the owner and the manager of a great machinery factory want it, a prince with a devilish plot to conquer the world wants it, and a girl gets it. As in serials, the precious article repeatedly evades capture by inches and seconds. Finally, however, as in all good serials and dime novels, the hero, who in this case is a secret service agent masquerading as the assistant of the criminally inclined prince, rescues the girl, who has the bottle of explosive, from a terrible death, foils the assorted villains, and all ends happily—in both senses of the word.

Shirley Mason is the heroine and Charles Jones—the Buck Jones of the Fox Westerns—is the hero. Alan Hale is the bad, bad prince. In a minor role June Elvidge makes a reappearance.

Direction by Bernard J. Durning, from the story by Lincoln J. Carter, the "king of melodrama". Distributed by the Fox Film Corporation as one of the twenty-five "specials" for this year.

## "THE WHITE SISTER"

An Inspiration Picture

Lillian Gish does the finest acting of her career in "The White Sister", but the picture is a dull, draggy, boring affair. It is a love tragedy, without a redeeming comedy feature to lighten the consistent gloom.

"The White Sister" deals mainly with the tragic results of the girl's action in becoming a Catholic nun under the mistaken impression that her lover is dead. The story solves the problem when the lover is killed during an eruption of vesuvius. As the picture stood on the opening night in New York it was in exceedingly bad taste; at one particular point both hisses and applause arose from a high-class audience, coming, respectively, from Catholics and non-Catholics. A title which denounced "the tyranny of the Church, enslaving women who should be wives and mothers", was the direct cause of the outburst. The removal of the title, however, altho it would probably eliminate the superficial cause of such an outburst, certainly would have little effect upon the anti-sympathetic feeling to the Catholic Church aroused among many non-Catholics by a long sequence showing the ceremony where the heroine becomes a nun. It strikes me that there is more to object to in "The White Sister" than in "The Birth of a Nation", speaking of possible mob reactions.

Despite Miss Gish's fine performance, "The White Sister", which undoubtedly cost a huge sum of money to produce, is not of \$2 caliber. Its settings—it was made in Italy—are beautiful, but as a whole the picture is only slightly better than a good feature film. Ronald Coleman, a new leading man, steps into the top rank of screen actors with his great work in the picture. Another American actor who gives a fine performance is J. Barney Sherry as Monsignor Saracinesca. Not as much can be said for Gall Kane, however; she is decidedly out of place in her role. A number of Italian actors take part in the picture, in small parts.

The story of "The White Sister" is hardly ever in doubt; each development is expected. Is the story of a young girl, daughter of a prince, who is left penniless upon her father's sudden death by the action of her step-sister in destroying the will. Because the prince's second marriage was not registered with the civil authorities, being only a church marriage, the younger daughter has no legal claim to the estate. The girl goes to live with her loyal governess. Her sweetheart, who is a captain in the Italian army, goes to Africa at the head of a company of engineers. Word comes back that he and the entire company have been killed by desert Arabs. The broken-hearted girl decides to become a nun. She completes her novitiate and takes the veil just a few days after the return to Italy of her lover, who marvelously escaped from the Arabs.

In the hospital where the white sister serves lies the brother of her lover, who has collapsed from the hard work he has done upon scientific research work on Mount Vesuvius. The lover goes to the hospital to see his brother, and there he sees his sweetheart in the garb of a

## "IF WINTER COMES"

A Fox Picture

William Fox's production of "If Winter Comes", directed by Harry Millarde, with Percy Marmont in the role of Mark Sabre, is an artistic achievement. In my opinion it is the most beautiful thing that has ever been done for the screen. To those people who have censored pictures made from well-known novels because they deviated from the original story, this production will be a revelation. I unhesitatingly recommend it to those people who scoffed at the movies as pandering to the lowest common denominator of taste. And I point to it as the proof positive of the bright future of the motion picture. "If Winter Comes" is a triumph.

The readers of the book, "If Winter Comes", will unquestionably approve of the picture. To those who have not read the book it is barely possible that the picture will not appeal in quite as high a degree. But I feel that William Fox will never have cause to regret that he allowed the picture to be made without lowering the artistic quality. It is highly artistic, but it can not be accused of being a high-brow picture. It is human—in fact, a veritable page out of life.

Percy Marmont as Mark Sabre—that tremendously human, sympathetic creation of A. S. M. Hutchinson's—is positively wonderful. His performance outshines anything I have ever seen on stage or screen. To say that he lives the part, that he IS Mark Sabre, is perhaps making use of very common critical idioms; but he DOES live the part, he IS the character.

The subtitles—and perhaps some will say there are too many of them—are the finest, most effective any picture has ever been blessed with. Most are right out of the book, unchanged. The exteriors, and many of the interiors, were made in England, and they fit the action perfectly.

The story briefly retells the fight of an honest, trueblue, gentle, decent man against the constantly accumulating stupidities of life. His every action is motivated by the desire to do the right thing, yet he is always misunderstood and at last is crushed by this lack of comprehension. In his home his wife relentlessly crushes him by her coldness, her lack of human kindness; in his business his honest work is unrewarded; finally his action in taking into his home a wretched unmarried mother and her baby eventually leads to his being publicly accused of having caused their death. This comes about when the girl kills herself and her baby to evade the cruelty of the world and circumstantial evidence points to his having conspired in the sad affair. He is served with papers in a divorce suit brought by his wife and, dazed and bewildered, arrested for complicity in the crime and dragged to court. Resent by a devilish inquisitor he is unable to do more than cry "Look here! Look here!" to the cruel and baseless lies told against him. His associate in business, a treacherous person who hates him for his apparent indifference to him, gives lying testimony against him that brands him guilty of being the betrayer of the dead girl and father of her child. Altho he is cleared by the jury, he is cruelly stoned by the mob on his way from the court.

When he arrives home he discovers a note written by the dead girl in which she tells for the first time that the father of her child was the son of the man who gave perjured testimony. Almost out of his mind he makes his way to the man's office, intending to confront him with the proof of his son's blackness, but when he arrives there finds that he has just received news of his son's death in the war. His revenge snatched out of his hands by the sight of the broken-hearted man, Sabre has not the heart to tell him of his son's misdeed. He collapses and for months wavers between life and death, but recovers to find waiting for him the woman he had always loved. Every important part in the play is splendidly cast. Fine acting is done by Sydney Herbert, William Riley Hatch, Russell Sedgwick, Arthur Metcalf, Ann Forrest, Margaret Fielding, Gladys Leslie, Eleanor Daniels, Eugenie Woodward and Leslie King.

"If Winter Comes" is a tense, poignantly beautiful drama, but it must not be thought that it is without humor. There are many fine touches of real comedy contrasting the tragic incidents.

For Percy Marmont and Director Harry Millarde "If Winter Comes" is the stepping stone to lasting fame.

Produced and distributed by William Fox.

nun. A really tremendous scene ensues, with its climax in the moment when she tears herself away from his arms, realizing her vow to remain true to the Church. The lover determines to take her away from the Church, despite herself. He lures her to the laboratory of his brother on Vesuvius, but after a strong mental struggle he sees the futility of the situation. Just then he notices that electrical instruments invented by his brother show that Vesuvius is about to erupt. He mounts a horse and gallops thru the villages below, warning the inhabitants. The overflowing lava and a bursting reservoir of water inundate the vil-

(Continued on page 60)



# M. P. T. O. A. APPEALS TO LAWMAKERS ON TAX QUESTION

## resident Cohen Proffers Use of Screen as Instrument of Public Service—Asks for Fair Consideration of Problem

New York, Sept. 15.—The first direct move the fight to secure the repeal of the admission tax on picture theaters was made this week in the form of an appeal to every United States congressman and Senator sent out by Sydney Cohen, president of the Motion Picture Theater Owners of America. The letter written by Cohen stresses the fact that the motion picture screen is today as much an instrument of public expression as the press, and as an aid to the government in reaching the public is much more valuable than as a means to raise revenue. The letter, in full, is as follows:

"The motion picture theater owners of the United States are passing thru a most serious business depression. With the mounting cost of doing business and the city, State and Government taxes they are laboring under, many of them are being forced out of business at this time. Theater owners in your district are writing us daily urging us to present to you and your fellow members of Congress the situation as it is and the need of affording them some relief if they are to continue in business.

"Ninety per cent of the motion picture theaters in the country are located in suburban or rural sections of the larger cities or in the smaller communities. With the great progress at our industry has made within the last few years in all its branches and the great public service activities of the theater owners there has sprung up in the hearts of the public a greater appreciation for the motion picture theater.

"The motion picture and the theater in which the same is exhibited to the public now constitutes a very important factor in the affairs of the nation. The motion picture theater screen is an element of expression and a publicity medium almost if not equal to the newspaper and magazine in shaping and directing popular opinion.

"Hence, we feel that any consideration of the affairs of the motion picture theater, by Congress should include this phase of the situation so that the usefulness of this institution to the public will be enhanced.

"During the world war the utility of the motion picture theater by all divisions of the government was productive of so many excellent results as to cause the President and other high government officials to send special letters to any theater owners thanking them for their co-operation, and, finally a special certificate of merit from the President to all.

"Since then the co-operation of the motion picture theater owner with the Federal Government has been given along many lines calculated to advance executive legislative and departmental work. This line of usefulness being extended daily and now comprehends the publicity needs even of many State and local governments making the motion picture theater a real community service institution.

"Thru the Public Service Department of the Motion Picture Theater Owners of America, helpful motion picture screen co-operation has been established with the Departments of Agriculture, Post Office, Labor, Commerce and Interior, and in this relation the theater screen is now considered in official circles one of the most substantial aids to government in the matter of informing the public and thus bringing about the necessary degree of popular co-operation with Government officials.

"Because of this very pronounced form of service and the certain extension of the same into every division of official activity, motion picture theater owners feel that Congress should now consider the motion picture theater screen in the light as the newspapers and magazines to the extent of its demonstrative and publicity powers in the relations indicated, and the service being rendered and yet to be given to the Government and people.

"In this connection may we call your attention to the war taxes yet upon the theaters? We refer to the admission and seat taxes especially. These levies and others were made on the theaters to meet a war emergency and were cheerfully accepted by the theater owners who came patriotically forward to aid the Government in every possible way. We were sanguine that as soon as the real service status of the motion picture theater screen became fixed in the Congressional mind full justice would come our way.

"Our Government itself is a public service. We believe the motion picture theater screen is an element of expression and a publicity medium (speaking in the universal language of the eye to millions of our people daily) is able to give more in direct service to Government and people than can be secured thru the money

derived in these war levies now against the theaters. We know that the removal of these taxes by Congress would meet with such a grateful response on the part of the theater owners and public as to greatly stimulate and advance these elements of theater service.

"Will you kindly give this matter your earnest consideration? We feel that the justice of the situation will appeal to you. The motion picture theater screen is now in principle and effect the screen press of America, its owners having the same service responsibilities to Government and people as are incumbent upon the editors of newspapers and magazines and entitled to the same official and general consideration as such.

"Like the other divisions of the American press the motion picture theater screen must be kept free from political or centralized control of every character and be able at all times to give the highest and best service to the American people. Again may we ask you to consider the situation cited here in such a way as to enable you to meet it with justice and fairness in the coming session of Congress so that jointly we may arrive at such conclusions as to accord to theater owners an absolutely square deal and conserve in every way the best interests of Government and people?"

### "THE WHITE SISTER"

(Continued from page 59)  
lages. The heroine is saved, but the lover dies. Thus their problem is solved.  
The scenes of the erupting volcano and the mad scramble for safety of the villagers are splendidly done. All thru the picture a very awkward preparation is made for the volcanic eruption by the introduction of shots, unnecessary to the action, showing the laboratory on Vesuvius. The end is never for a moment in doubt.  
Direction by Henry King. Produced by Inspiration Pictures, Inc. Distribution not yet arranged.

### "ROSITA"

#### A United Artists-Pickford Picture

Mary Pickford is very good in this production. Her curls are gone, and she appears a little, not much, more mature. Ernst Lubitsch directed the picture, and it shows the touch of a master hand.

With all due deference to Miss Pickford—and after all Mary Pickford is Mary Pickford—Holbrook Blinn steals the picture right away from her. Blinn is delightful as the lady-killing Spanish King.

"Rosita" has been produced with a lavish hand. Beautiful settings and high-priced actors are provided to enhance its value. But I cannot see that it has any more entertainment than an ordinary, or perhaps a little better than ordinary, feature. Beautiful settings are becoming very ordinary in the pictures, and anyway \$1.50 is entirely too much to spend to see sets. The picture is the thing; the story, the drama is what we all want to see in the theater and not the scenery.

The titles in "Rosita" are right good. Many of them are very humorous.


"Rosita" is the story of a pretty but ragged street singer of Seville, who captures the fancy of the King. Said King has her arrested for singing a sarcastic song about

him and then has her freed and brought to his palace for no good purpose. A young noble, who killed one of the soldiers arresting her, is also jailed and sentenced to die. Rosita doesn't fall for the King at all. But her incre-credulous parents persuade her to get as much as she can while the getting is good. So Rosita accepts a box of jewels and the free use of the beautiful villa of the King outside the city walls. Her whole family, parents and six assorted street urchins, go with her to live in the villa. There they are not so comfortable, due to the servants looking down upon them. So Rosita goes to the King and demands that he make Rosita a Duchess at least. He compromises, ordering that she be married to the doomed nobleman, a count, before he is shot.

The marriage is performed, with both principals blindfolded. Then Rosita tears off her eye bandages and discovers who she has been married to. She loves him and he loves her. She goes to the King and forces him to sign a paper ordering the firing squad to use blank cartridges when they perform the execution. Then when she has gone the King signs another order, canceling the first. Rosita is unaware of this. She tells her new husband to play dead when the firing squad shows up. When the execution has taken place, however, the King's secretary informs her that he is really dead.

She vows vengeance on the King. When she returns to her villa the servants inform her that the King is coming to die with her. When he comes she scares him half out of his skin with her wild looks. Then she leads him to the chapel and shows him the bier upon which her lover has been placed, and pulls out a dagger ready to carve up His Majesty. But just then the supposedly dead man comes to life. He takes Rosita in his arms. The King leaves and discovers the

(Continued on page 78)



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# LYCEUM CHAUTAUQUA FESTIVAL THE PLATFORM SPEAKERS ENTERTAINERS MUSICAL ARTISTS

Conducted by AL FLUDE

## "SHEPHERD OF THE HILLS"

One of the Successful Play Companies of the Season

That Harold Bell Wright has captured the hearts of the American people is abundantly evidenced by the chautauqua audiences which greeted the "Shepherd of the Hills" Company at every place.

One of the companies which successfully presented this play during the summer season of 1923 was that managed by Carlos Inskip. Their circuit led them from North Dakota, where their first dates were given, thru Iowa, Illinois, Indiana and Ohio. In almost every case their gate receipts formed the record of the assembly program. Mr. Inskip proved himself to be both an efficient manager and one who knows the likes and needs of chautauqua audiences. The "Shepherd of the Hills" lends itself particularly well to chautauqua presentation. This play was given by the Clara Vaughan Wales Company on several of the circuits as well. Mr. Inskip's dates were with the Independent Chautauquas.



"Shepherd of the Hills" Company in costume ready to present Harold Bell Wright's story.

## RUTH BRYAN OWEN A MOVIE PRODUCER

Her Film Version of Sharazad Accepted by the Educational Film Company, of Chicago



### RUTH BRYAN OWEN

Daughter of Wm. J. Bryan. Mrs. Owen is one of the best known speakers upon the lyceum and chautauqua platform, and now enters the moving picture production field. —Photo: Ira L. Hill's Studio.

The friends of Ruth Bryan Owen have known for some time that she had entered the ranks of the moving picture producers. Her long experience in work and travel in the Orient and in the Near East gave her just the knowledge needed for producing an Oriental picture, and the surroundings of her home city of Miami proved to be ideal as a background for a scenic effort of that sort.

Mrs. Owen took the old story of the Arabian Nights Entertainment as the basis of her new story, but added to it a very pretty love theme and twisted the old story to meet her needs. She was peculiarly fortunate in the selection of a host of young people who were able to work like veterans, and the result is a film which will be of delight to the young people, to say the least.

A representative group of lyceum and chautauqua people witnessed the first showing of this film on June 6 at the display rooms of the Educational Film Company on West Washington street.

Martin, Tenn., under the leadership of Prof. Crowell will enjoy the following attractions on the lyceum course this winter: The Tooley Opera Company; G. L. Burgdferer, humorist; Louis Williams, electrical entertainer; Francis Hendry Duo, Mrs. Anna D. Olson, lecturer, and Robert O. Bowman, characterist.

## A. C. COIT RETIRES

It will be a matter of regret to many platform people who have been affiliated with the Coit-Alber interests for so many years to know that Arthur C. Coit is retiring from that organization. He has sold his interests in the Coit-Alber Lyceum Bureau, of Cleveland, and his other lyceum and platform interests in that city and the Coit-Alber Independent Chautauqua Company, of Chicago, to Louis J. Alber, of Cleveland, and O. B. Stephenson, of Chicago.

Mr. Coit has been in the lyceum business for more than twenty years. He began his present affiliation in 1895. It was thru his influence and co-operation that the great affiliated system of bureaus has been built up. This affiliated system included the Coit-Alber Lyceum Bureau, of Cleveland; Coit-Alber Chautauqua Company, of Cleveland; Coit-Alber Independent Chautauqua Company, of Chicago; Coit-Alber Lyceum Bureau, of Boston; Coit-Nelson Lyceum Bureau, of Pittsburg; Emerson Lyceum Bureau, of Chicago; Dixie Lyceum Bureau, of Dallas, Tex.; Ellison-White Lyceum Bureau and Ellison-White Chautauqua System, of Portland, Ore.; Dominion Chautauquas, of Calgary, Alta, Canada, and the Alkahest Lyceum Bureau, of Atlanta, Ga. Under his joint management with Mr. Alber their bureaus were represented in London. During the World War Mr. Coit did his bit in France with the Y. M. C. A. He has always been a worker in the membership of the I. L. C. A. and in the Manager's Association, and he will in future undoubtedly continue to take a keen interest in platform affairs.



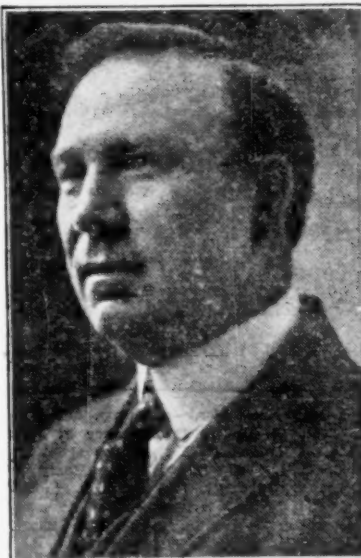
### A. C. COIT

President of the Coit-Alber bureaus, who has just retired from the head of those organizations.

Mrs. Anne Hocking Smith has gone to California for a two months' trip, returning in November to fill her winter engagements.

## EDUCATION PLUS ENTERTAINMENT

The question so often asked, "Is the chautauqua really educational?", would have an



Louis Williams, electrical wizard of the platform.

affirmative answer in the many places where Louis Williams gave his scientific demonstrations during the past summer. Williams seems to have solved the problem of entertaining his audience and furnishing education at the same time. The Monmouth (Ill.) Daily Atlas said in its issue of August 17:

"For the third time Louis Williams, electrical expert, appeared before a Monmouth Chautauqua audience. His reception was very cordial and the large crowd who listened to the semi-technical lecture was the best natured of the entire season.

"Mr. Williams had his lecture and demonstrations so well arranged that a single pause was unnecessary. From the time he started to tell under what conditions water is explosive until the final spectacular Geissler tube experiment his talk held the attention of every person in the audience.

"The lecture covered many of the fundamental experiments in elementary chemistry and physics. Nearly all of his experiments were spectacular, as the hydrogen bubbles that exploded unexpectedly while rising thru the air. Williams is a clear, fluent speaker, and was able to hold his audience for over an hour with this somewhat unusual lecture."

When a lecturer is able to take studies as technical as chemistry and electricity and weave them into a lecture as interesting as an evening of magic there should be no question as to the educational value of such a program.

Kewanee, Ill., will hold a Redpath Chautauqua again next season. Seventy citizens of that city signed the guarantee.

## MAYNARD LEE DAGGY LEAVES CHICAGO

Maynard Lee Daggy, who has been associated with Alexander Karr in the American Community Association, has severed his connection with that organization and, with his family, left on September 7 for Pullman, Wash., where he will have charge of the Department of Public Speaking and Dramatics in the University of Washington. Mr. Daggy's many friends in this city will regret his departure while pleased with this new demonstration of his ability as an educator. Mr. Karr has taken over Dr. Daggy's interest in the above business and will conduct it in the present office at the Auditorium Hotel.

## CHAUTAUQUA SPIRIT GROWING

Joseph Devlin, writing in The New York Tribune Magazine, says: "The rising generation is being taught that life is not a melodrama made up to pass the time, not a comedy to laugh dull care away with, but an intense drama of reality. It is for that reason that the lyceums and chautauquas have come into being and are becoming such a huge success all over the country. They have knocked out the old-time country shows and circuses and have given them the solar-plexus blow of defeat." There are some circuits that will be surprised to know that. Mr. Devlin goes on to state:

"Instead of the tawdry tents of the past we now have the brown canvas of the chautauquas dotting the land. In addition to good music, drama, vaudeville and other entertainments there is a lecture—sometimes two—each day on some subject either of current interest, as 'The League of Nations', 'The World Court', 'The Tariff', 'Wheat and the Farmer', or it may be on a matter of an elevating, moral tendency which is suited to the locality and strongly appeals to the audience addressed.

"Let it be borne in mind that the men who address the chautauquas are not tyros or amateurs. The speakers must be well-known men with 'rep'. Even such have to be tested and approved by the bureau managers before they are engaged. Many men of national prominence have been, and still are, chautauqua orators—college professors, eminent clergymen, doctors, lawyers, statesmen, scientists, authors, artists and others who can lay claim to fame in their respective lines. When a rare individual accomplishes some exploit that rivets public attention he is in great demand and tempting offers are held out to him to tell 'all about it' on the chautauqua circuit.

"Six Presidents of the United States have been listed on the programs of the canvas tents. Theodore Roosevelt was a frequent speaker. He called the chautauqua 'the most American institution in America.' The late President Harding often addressed chautauqua crowds and for many years was secretary of the Marion organization."



Former President Taft, a headline lyceum and chautauqua lecturer, giving a radio address.





This news story tells **WHY** Galen Starr Ross is a desirable speaker at business gatherings. There is no worry about the success of any program using Ross.

—From *Celina Standard*, May 22, 1923.

## The Echoes of a Great Address

MADE BY GALEN STARR ROSS WILL LONG LINGER

In the Minds of Those Who Heard Him Speak in Behalf of Education and the Things That Are Worth While at Kiwanis Dinner Tuesday

The echoes of the appealing, forceful address made by Galen Starr Ross at the Kiwanis Father and Son's dinner on Monday will resound in Celina for many a day to come. The fathers who heard him will keep in mind many of the things he said, and upon the plastic mind of boyhood he made an indelible impress. Years hence some of them may recall some of the things that Galen Starr Ross said to them as having stayed with them and possibly made them cherish the ambition to be the kind of man urged upon them by the human dynamo who spoke to them on May 21, 1923.

For there are words and persons that affect your whole lives, and Galen Starr Ross goes about seeking to infuse some of the fire, intellectual and spiritual, which dominates him into the lives of those who hear him speak.

Galen Starr Ross tells none of the funny stories, uses none of the witticisms that are the common stock in trade of other speakers, his subject matter is grave and serious and yet his message commands the attention of old and young alike who sit enthralled by the earnestness and sincerity of what he has to say. Celina is bettered by having such a message and credit is entitled to the organization that makes it possible to listen to a man of the caliber of Galen Starr Ross.

### A GREAT CHAUTAUQUA FEATURE! The Louis Kreidler Opera Co.

(Available for 1924.)  
THE COIT-ALBER INDEPENDENT CHAUTAUQUA COMPANY are pleased to present



LOUIS KREIDLER, The Famous Baritone, and His Company in "GREAT MOMENTS FROM THE OPERAS".

These programs consist of the most attractive portions of "Pagliacci", "Carmen", "Il Trovatore" and "Thais".

Mr. Kreidler has selected three other artists for this tour, and the programs will be staged most attractively in costume. It is possible to secure this great feature at a fee but little more than is usually paid for one recital by Mr. Kreidler alone. Only a limited number of engagements will be filled. Application should be made at once to

The Coit-Alber Independent Chautauqua Co.  
850 Orchestra Building, Chicago.

End your correspondence to advertisers by mentioning The Billboard.

# News Notes

The business men of Marlow, Ok., threw open the doors of the chautauqua to the public without charge. The program was secured from the Radcliffe Bureau of Washington.

Oneonta, Ala., held a home-talent chautauqua in which each number was given by home folks. The program was held in the high school auditorium and was well attended.

Galen Starr Ross will take his noted "Success-Insurance Chart" to the I. L. C. A. Convention. It will be on display thruout the week in his room at the Auditorium Hotel, Chicago, Room No. 943.

Mebane, S. C., ran a "Community Chautauqua" this season and seems to be well satisfied with the result. The programs were arranged by the local people, and The Charlotte (N. C.) Observer says: "Prominent men and women say that the programs compare favorably with those of any chautauqua they ever attended."

The program committee are E. S. Woehr, J. J. Ryan, J. H. Atwood, C. H. Atwood and J. D. Wood. Their program has already been selected for next season.

Members of the board of directors for a 1924 Franklin, Ind., chautauqua in their initial meeting recently voted in favor of holding a chautauqua next summer in spite of the fact that only 237 tickets are at present subscribed. It was decided, however, that the programs next year should continue only for a maximum of four days and also that the chautauqua program committee and directors should have full charge of securing entertainers and speakers. William Mullendore was elected president, Warren Yount, vice-president, and Chas. Jones, secretary-treasurer.

More than one hundred guarantors signed the contract for the return of the chautauqua to Bath, N. Y., and the contract was handed to the superintendent between the acts of the program on the last day. The Bath Courier says: "When several hundred people will go to the chautauqua tent every afternoon and



Chautauqua group at Meron, Ind., including the "Shepherd of the Hills" Company, Twin Cities Preachers' Quartet, Professor Llewellyn and George Zicknell.

When Ford meets Ford—a damage action in court. This is true in the instance of John B. Craig, of Candor, N. Y., advance agent for the Redpath Lyceum, who is suing Harry T. Hamilton, Watkins (N. Y.) butcher, to recover \$2,000 damages arising out of an accident occurring on May 15 in Schuyler County, of which Watkins is the county-seat.

Galen Starr Ross will give his lecture, "The Service Ideal in Business", before the overhead division executives of the Tidewater Oil Corporation in Chicago at 11:30 a.m. on September 20. Mr. Ross is already booked for ten engagements in his own home the coming winter season at \$50 per night.

Geneseo Ill., Chautauqua re-elected J. J. Weaver as president of the Chautauqua Association for his fourth term. Other officers elected are J. D. Wood, vice-president; E. S. Woehr, secretary, and J. H. White, treasurer. Three new directors were elected—John Wood, James Ensey and E. S. Woehr. Those re-elected are H. J. Weaver, J. J. Ryan, J. H. White, Dr. C. B. Gilbert, C. H. Atwood, J. D. Wood, Henry Waterman, James Ensey, Walter Pittelard, D. S. Brown and E. S. Woehr. On

evening for a week, as they did here last week, it is good evidence that Bath wants chautauqua. To all the talent, to Wesley N. Clifford, the superintendent; to Miss Taylor, the junior superintendent, and to the tent crew, Bath is grateful for a week of the finest kind of entertainment—a mental, moral and spiritual uplift."

Nine chautauqua directors for 1924 were elected at the close of the afternoon session of the assembly at Richmond, Ind., September 2. Those elected were: J. Earl Bills, E. Howard Brown, Walter J. Doan, Edward G. McMahan, Mrs. Alfred J. Murray, William H. Romey, Fillmore F. Riggs, Rev. Louis F. Umer and O. Frank Ward. The directors were elected by the 1924 committee, consisting of all persons who subscribed for five or more season tickets. In addition to these nine directors the nominating committee recommended that the Y. M. C. A., the Rotary Club, the Kiwanis Club, the Women's Club, the Social Service Bureau, the Ministerial Association, the W. C. T. U., the American Legion and the Wayne County Farm Federation each

(Continued on page 84)

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With the Coit-Alber Chautauqua Company, summers of 1923 and 1924.

With the Midland Lyceum Bureau winter of 1923-'24.

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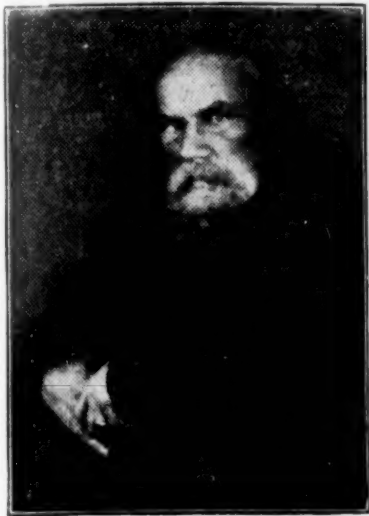
CHICAGO, ILLINOIS



## COUNT TOLSTOY VISITS THE LARGE CHAUTAUQUAS

Count Ilya Tolstoy has lectured before the large independent chautauquas this season. First addressing an audience of 4,000 school superintendents and principals from thirty-five different States at the Colorado State Normal School, Greeley, where he made a decided "hit" with his very representative American audience.

In philosophy County Ilya Tolstoy follows his father, Leo Tolstoy, Russia's most famous



COUNT ILYA TOLSTOY

author, and believes that the duty of every man is to add something to what his father has accomplished. The philosophy of Tolstoy is having a tremendous influence on the world of the present day. In India passive resistance is the dominating thought, and even Germany, where his philosophy of "nonresistance to evil"

was formerly scorned by the militaristic element, has adopted it instead of armies in fighting their battles. The philosophy of Tolstoy had become a force to be negotiated with by nations equipped with powerful armies. In India and Germany Tolstoy is the favorite of the foreign authors, according to recent statistics. Alexander the III, of Russia, once replied when asked by one of his ministers for power to suppress the writings of Tolstoy: "I wish no quarrel with Tolstoy. I am ruler of Russia, it is true, but he is powerful throughout the world." The young monarch apparently had a far-reaching vision, more so than his successor. With 312,000,000 people religiously following the philosophy of Tolstoy, the very authoritative interpretation of this philosophy brought by his son creates a great demand for his lectures.

### COMMITTEE REPORTS

We have received many letters asking for the revival of committee reports and The Billboard wishes to state its position in that matter.

First: Reports from only a few towns are unfair and may be very deceptive.

Second: Reports, if representing an entire season, may be helpful to talent in correcting unsatisfactory conditions and valuable to bureaus in selecting lists.

We are willing to publish reports provided a bureau will submit the bona-fide committee reports with a statement that they are furnishing the entire number of reports received. These reports will be classified and made out on a scale of 100. Such reports will be returned as soon as used.

The Midland Circuit has turned in its reports for the season of 1923. Below are the attractions. After each name we give the number of reports marked excellent (E), the number of those marked good (G), the number of those marked fair (F) and those marked unsatisfactory (U). Following these markings we give the standing of the attraction on this circuit, marked on the scale of 100 for excellent, 80 for good, 60 for fair and 40 for unsatisfactory:

	E	G	F	U	Rating
Virginia Jubilees ....	13	43	13	5	78.00
Zellner .....	47	21	3	1	91.66
Marimba Singers ....	18	37	18	1	79.40
Lhamon, Dean .....	21	33	12	1	87.14
Boyd Concert Party...	46	22	5	—	91.27
Peg o' My Heart....	67	6	1	1	97.06
Artists' Trio .....	13	40	16	1	78.57
Trimble, Mrs. M....	56	15	2	—	94.80
Center Six Orch.....	34	23	9	4	81.85
Sears, Dr. H. W....	6	13	5	3	75.00

In this connection it is only fair to state that Dr. Sears filled only part of a season and was obliged to quit on account of illness.

The numbers and dates of the 1923-'24 Lyceum Course at Edina, Mo., have been announced as follows: November 2, Roseth Knapp Breed; November 29, Soule Concert Party; January 2, Qualen Trio; January 24, Edward Tomlinson, lecturer; February 13, Landis Male Trio. The dates are not entirely final and will be subject to slight changes if it is found necessary.

## Musical Comedy — Pageantry — Minstrels

# HOME PRODUCTION

With Home People

Harwood Post (Joliet, Ill.) American Legion is busy on plans for its production October 18 and 19 of "Hello, Algy". Herbert C. Todd is chairman of the committee, and rehearsals will start in three weeks. The funds go for the post's memorial purposes.

The Pekin (Ill.) Woman's Club is to produce "Smilin' Thru" at an open-air performance in the City Park September 5 and 6. C. Hubert Ropp is directing rehearsals, and this experiment in dramatics is expected to be the forerunner of a series of amateur productions during the winter months.

The Processional Pageant at Jacksonville, Ill., August 22 was a fine example of the historical value of pageantry, relating as it did in effective picture principal events in Morgan County from 1853 to the present day. Mary Matthews was widely complimented upon the excellent arrangement of the tableaux presented under her direction.

The Randolph-Madden Lyceum has affiliated with the Bock Producing Company, the latter company having moved its office from Tulsa, Ok., to Chicago. Miss Bock will have charge of the productions and Mrs. Madden of the selling. The company has ten directors at the beginning of the season, and the shows featured will be "Cheer Up", "Irish Minstrel" and "Springtime Girl".

Bob Stillson, of Schenectady, N. Y., who was with Frank Ford and Company in the sketch, "Bettie Wakes Up", playing the Loew Circuit from Montreal to New Orleans, has made arrangements with Prof. W. B. Leonard, of Glen Falls, N. Y., to take out his original musical comedy, "Infatuation", which he will produce with local talent under local auspices. Mr. Leonard has joined the Harrington Adams ranks and will probably manage one of their minstrel circuits.

"Mother Goose Fantasy", an operetta, was presented under the direction of Arthur Nevin, American composer, at Cooperstown, N. Y., recently for the benefit of the MacDowell Colony League at Peterborough, N. H., which is given over to the use of artists. Girls of Pathfinders' Lodge enacted the operetta. Mrs.

Edward MacDowell, head of the colony, was among the large crowd which filled the spacious ballroom of the O-tese-ga Hotel to witness the performance. She and the others attending were well pleased with the entertainment, which proved to be one of the high spots of the summer season at Cooperstown. Mr. Nevin spent some time in Cooperstown preparing for the event.

### "THE IRISH COLLEENS"



A feature number of the Irish Minstrel, staged by the Randolph Madden Lyceum, producing amateur shows. These dancing girls have attractive costumes in green and white, and, with the Irish village stage settings and the stage accessories, make of "The Irish Colleens" a most attractive and novel production.



E. GRACE HILL, Executive Secretary, Business Science Club, Columbus, Ohio.

### MISS HILL says:

The front page of The Columbus Dispatch, Sunday, September 9th, carried the following story on one of Mr. Ross' home city engagements. Such publicity is conclusive evidence that the able men of our city are "getting" his purpose and seeking his message.

This whole nation needs to hear this same challenging message and some really "BIG" man in the Chautauqua field can well afford to have his ear to the ground on Ross.

## BANKING INSTITUTE TO OPEN WINTER PROGRAM

Galen Starr Ross Will Be First Speaker—Initial Session To Be Held Tuesday.

Under the direction of President H. E. Lutz the local chapter of the American Institute of Banking will begin its winter activities this week.

One of the most interesting personalities in Columbus will appear as the principal speaker at the institute's opening meeting, Tuesday, Sept. 11, at the winter garden of the Southern Hotel. He is Galen Starr Ross and he will speak on "Success Insurance," a talk which is given with a large demonstration chart and which has become famous during the past three years. Repeated requests for this particular address have resulted in it being given by Mr. Ross more than 1500 times and in 31 different States. It is constantly amended and kept up to date, but basically remains the same, a very extraordinary treatment of fundamentals dealing with the winning of success.

The fame of this speech probably rests upon its universal application. The principles set forth apply as well to the big industrial executives as to the lowliest beginners in the clerical department. It is just one of a number of addresses for which Mr. Ross is noted. Among the others might be mentioned "The Made-to-Order Town" and "The Service Ideal in Business."

Mr. Ross is still a young man and has become noted for his success in a diversity of enterprises. As educational director of the Business Science Club he has developed this organization to an imposing strength. As director of his own employment bureau he has placed hundreds in new work and has acquired a favorable acquaintance among employers and employees.

Mr. Ross himself is an example of accomplishment through clear thinking. He was formerly a jockey, but found his way out of an uninspired world through his own beliefs and ability to properly appraise the essentials of success. He is small of stature, but one reason for his success of his original talks on business lies in the wonderful spirit with which he infuses his every utterance.

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Cornet, Trombone, Alto Sax., doubling Soprano. Gold instruments and tuxedos. Union. All three eight readers and improvisers. Can also furnish A-1 Piano Man. Don't wire; write. Address **MUSICIANS**, Box 1284, Aberdeen, South Dakota.

**At Liberty—Banjo Player and**

Drummer. Recently returned from a tour of China, Japan and the Philippine Islands. 22 years old. Tux., union and congenial. Four years' experience. With last band year and one-half. Banjo plays four-string harmony, or lead in chorals. Sings lead, tenor and baritone. Drummer fast, good personality and can read. Can furnish Alto Sax., doubling Clarinet, Piano and Trumpet. Write or wire. **EDW. A. SIMPKINS**, Fairbury, Nebraska.

**At Liberty—Dance Drummer.**

Full line of traps. Young, tuxedo, union. Locate or travel. **JOHN CHANDLER**, 1614 South D St., Elwood, Indiana.

**At Liberty—Dance Trombonist.**

Would like to join fast dance orchestra. Experience in dance work. Young. State salary when answering. Address **GORGE DICKSON**, Tampa, Florida.

**At Liberty—Dance Trombonist.**

Would like to join good five or six-piece Dance Orchestra. Young, single. State salary. Address **GORGE DICKSON**, Tampa, Florida.

**At Liberty—First-Class Cello**

and Bass. Experienced in pictures, vaudeville and concert work. Only joint position considered. Address **BOX 117**, Station A, Chattanooga, Tennessee.

**At Liberty for Winter Engagement**

in the South. A-1 reliable BBb Bass Player. **MAURICE SMITH**, Willard, O. sep29

**At Liberty—Organist of Exceptional Ability.**

Ten years' picture experience. Cue pictures thoroughly. Familiar with all makes organs. Address **ORGANIST**, 493 Seventh Ave., Peoria, Illinois.

**At Liberty—Pianist, Cornetist**

and Drummer. Play both hot and straight. Pianist arranger, drummer sings. All three single. Desire locate with real dance outfit. Go anywhere. Slight read and fake. Experience plenty. All under twenty-five years. Wire or write. Can join immediately. Address **C.BOX 109**, care Billboard, Cincinnati.

**At Liberty—Reliable Organist**

(lady). Experienced, cue pictures, read and improvise. Best references. Union. Must be good organ. State hours and best salary. Address **P. O. BOX 906**, Louisville, Kentucky.

**At Liberty—String Bass. Experienced.**

Would like to play with first-class theatre orchestra. Picture theatre preferred. Wire or write. Address **WILLARD J. MARCKS**, 13 South 7th St., Emaus, Pa. sep29

**At Liberty—Tenor Banjoist,**

after Sept. 23. Experienced and reliable. Location preferred. Union. **H. MOHLENKAMP**, 1936 Maple St., Louisville, Kentucky.

**At Liberty—Trumpet. Experienced**

theatre man. Some city in the South. Also play a little Piano. Many years vaude and burlesque. State hours. **G. R. GUYMON**, Gen. Del., Parkersburg, West Virginia.

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Saxophone, double Soprano. Young, sober, read, fake, transpose and memorize. Good tune. Wire or write full particulars. **BOB TURNER**, 2815 No. Indiana Ave., Oklahoma City, Okla.

**At Liberty—I Play Guitar, Musical Saw, Ukulele,**

also am A-1 Fancy Trick Rope Spinner. **SAILOR BLANDY**, Esterly, Pa. sep29

**Clarinetist at Liberty—Experienced**

theatre man. Union. Vaudeville or combination house preferred. Absolutely competent and reliable. Address **E. F. WHITCOMB**, Stand, Nat. Sanatorium, Johnson City, Tenn. sep22

**Cornet and Trombone—Both**

experienced in first-class houses. Vaudeville or pictures. Both married. Steady. **BOX 146**, Buxton, North Dakota.

**Dance Drummer—Available at**

once for dance orchestra playing good territory with a reputation. Prefer dance orchestra playing vaudeville time or winter resort. Union. Experienced, reliable, young, neat appearing, tuxedo. Travel or locate. Mail and wires answered promptly. **H. H. RANKIN**, 493 8th Ave., West, Cedar Rapids, Iowa.

**Dance Violinist—Desires**

change, now playing at one of leading hotels in Philadelphia. Must give two weeks' notice. No faker. Can read and memorize. Address **C.BOX 95**, care Billboard, Cincinnati, Ohio.

**Drummer Open for Immediate**

engagement. Tympani, chimes, marimba and xylophone. Join on merit. **DRUMMER**, 711 24th Ave., Meridian, Mississippi.

**Flutist at Liberty—Union.**

Prefer orchestra in picture theatre. Member of A. F. of M. Address **FLUTIST JOHN POSA**, 611 Belmont Ave., Chicago, Illinois.

**Flutist—Theatre, Dance Or-**

chestra or band. Over fifteen years' experience. Member A. F. of M. **HERBERT B. SHERMAN**, Box 36, Norfolk, Nebraska. sep29

**Organist at Liberty—Seven**

years' experience. Young man, reliable, union, cue pictures correctly. Large library. Good organ essential. Go anywhere. Address **ORGANIST**, 515 Y St., Kane, Pa. sep22

**Organist (Young Lady) of Ex-**

ceptional ability desires to connect with reliable theatre. Cue pictures artistically. Large library. Eight years' experience best houses. Good organ and salary essential. Address **C.BOX 97**, care Billboard, Cincinnati.

**Pianist—Organist—Well Ex-**

perienced vaudeville. **SUSSANE REIMAND**, care of Billboard, New York City.

**Saxophonist, Doubling Piano-**

Accordion; Soprano Sax. and Bass Clarinet. Get good tone and read on all instruments. Have been with the very best in New York, including a recording combination. Age, 24. Ten years' dance experience. Can play any style, know my instruments thoroughly and cannot consider anything but a stationary engagement of the highest caliber. Write, stating proposition explicitly. Address **C.BOX 106**, care Billboard, Cincinnati.

**Theatre Drummer—Experi-**

enced vaudeville and pictures. Drums, tympanies and full line of traps. Desires to locate. Middle West preferred. Can come now. State all. **M. H. BRONSON**, 419 No. 10th St., St. Joseph, Missouri.

**Violinist at Liberty—Union.**

Wish position in first-class picture house as leader or side. Years' experience in New York. Pupil of Theodore Spiering. **EVAN SWARTZ**, 2983 Arch St., Philadelphia, Pa. sep29

**CALL**

At the instance of the Showmen now supporting the

**Legislative Committee**

The Billboard herewith issues a call for a

**Convention of Outdoor Showmen**

to be held at the Sherman House,

**CHICAGO, DECEMBER 3 AND 4**

The object of the meeting will be to discuss ways and means of strengthening the Legislative Committee and clothing it with greater powers and authority.

**NOTE**—The annual meeting of the National Association of Amusement Park Managers occurs December 5, 6, 7 and 8. The meeting of the International Association of Fairs and Expositions occurs December 5, 6 and 7. Showmen desiring reservations will please write **W. D. HILDRETH**, Manager of the Chicago Offices of The Billboard.

**J. B. Briola, Cellist, at Liberty.**

Experienced in all branches. A. F. of M. No. 1619 Omehundo Ave., Norfolk, Va. sep22x

**Jazzy Jack, the Comedy Jazz**

Drummer, who makes 'em laugh, wishes permanent engagement in stock, or anything good considered. **JACK STEGALL**, Collins, N. Y.

**Leader-Violinist at Liberty—**

Long experience in vaudeville and fit the picture. Good library. A. F. of M. References given. Address **VIOLINIST**, Woodward House, 10 Pearl St., Lynn, Massachusetts.

**Theatre Trombone—Absolute-**

ly dependable. Union. Fourteen years' experience. State particulars fully. **BOX 370**, Danville, Illinois. sep22

**Trombonist—Read at Sight,**

transpose, improvise. Years of dance experience. Age, 25. Neat appearance. Answer all letters. **M. L. DUMONT**, 93 Walnut St., Lewiston, Maine.

**Orchestra Conductor at Lib-**

erty. Violin Soloist, competent, experienced, lead any kind of show. Steady engagement only. Union. **SOUZANY**, care Billboard, Chicago.

**Organist—Artistic Moving Pic-**

ture accompanist. Large library. Conscientious worker. Not much jazz. Prefer South-west. Join on wire. **LOUIS CULLING**, Kirkwood, Missouri.

**Trombone—A-1. Union. 28**

years' experience. Pictures and vaudeville. Other steady position. **LEO CRONK**, Hotel Victor, Harrisburg, Pennsylvania.

**Trombone at Liberty on Ac-**

count of strike conditions. Experienced in vaudeville and pictures. Union. Consider permanent engagement only. 920 Aurora Ave., Lexington, Kentucky.

**Union Drummer—Age, 27. Ex-**

perience theatre, dance, playing xylophones, bells, tympani. Wants to settle South or West. **FIELDS**, care Billboard, New York. sep29

**Violin and Piano—Man and**

wife. Experienced. Library. Vaude., tabs. or combination. Go anywhere; South preferred. **G. L. SLOVER**, Gen. Del., Dayton, Ohio.

**Violin-Leader at Liberty for**

vaudeville and pictures. Experienced and capable. Prefer first-class vaudeville house. Will go anywhere. Union. **VIOLINIST**, 505 Downer Ave., Milwaukee, Wisconsin.

**Violinist (Good Library) and**

Clarinetist at liberty. Theatre or hotel. Experienced. **PAUL WOLF**, 250 E. 74th St., New York City.

**Violinist Leader—Large Li-**

brary; pictures specialty; years' experience; general business; union. Come immediately for permanent. **VIOLINIST**, 2632 Castro, Los Angeles, California.

**Violinist Leader—All Lines.**

Large library. Pictures cued. Union. **VIOLINIST**, 615 South Main, Centerville, Iowa.

**Violinist Leader Desires Posi-**

tion with first-class theatre or hotel. Have large up-to-date library, experienced all lines and references. Guarantee satisfaction. Address **BOX 266**, Lexington, Ky. sep22

**A-1 VIOLINIST LEADER—COMPETENT AND**

reliable. Experienced in all lines. Good library. Union. Address **MUSICIAN**, 325 Cleveland Ave., S. Canton, Ohio. sep22

**ALTO SAXOPHONE—THEATRE PREFERRED.**

Experienced and reliable. **A. W. BROWN-LAW**, Gen. Del., Hoboken, New Jersey.

**AT LIBERTY—A-1 BARTOLA PLAYER-OR-**

ganist. Union. Available at once. Five years' experience. Address **C. JOHNSON**, 1805 4th Ave., So., Minneapolis, Minnesota.

**AT LIBERTY—A-1 SAXOPHONIST, USING**

Alto, Soprano, Tenor. Considerable experience with some of the best orchestras of the North. Have very good tone and technique, reading arrangement and improvising. Young and A. F. of M. State best salary when answering. **ARLAND HOWARD**, 182 W. Marion Ave., Youngstown, Ohio.

**AT LIBERTY—DANCE DRUMMER. GOOD**

Singer and Entertainer. Good tempo and soft, snappy rhythm. Vaudeville experience. **TOMMY BUSH**, General Delivery, Cheyenne, Wyoming.

**AT LIBERTY—HOT TRUMPETER. READ,**

rhythm, fake, all mute effects as on record, or anything required in red-hot jazz band. If you have a permanent engagement wire or write your best. 7 to 12-piece orchestra preferred. **C. A. GOFF**, 315 4th Ave., S. W., Aberdeen, South Dakota.

**AT LIBERTY—VIOLIN LEADER. VAUDE-**

ville, pictures. \$1,000 library. Three seasons at Orpheum Theatre. References. **NORVAL MASSEY**, 494 Maplewood Ave., Detroit, Michigan.

**AT LIBERTY—VIOLINIST, AGE 21. ABSO-**

lutely reliable and sober. Dance orchestra experience, good bass harmony, slight singer. Locate or travel with any reliable organization. Would consider light labor, music as side line. State all in first letter. **JOHN RODDA**, Route 2, Withee, Wisconsin.

**BANDMASTER, TEACHER OF ALL WIND**

instruments, wishes position with school, factory or municipal band. Conservatory man and thoroughly experienced. Address **M. S.**, care Billboard, Cincinnati, Ohio.

**BANJOIST—EXPERIENCED DANCE MAN TO**

join live orchestra. Union. Age, 23; single, good appearance and personality. Pleasing singer. Address "BANJOIST", 1158 26th Ave., Milwaukee, Wisconsin. sep22

**C MELODY SAXOPHONIST WHO DOUBLES**

Drums, Xylophones and Bells wants work for winter. Do not have my own drum outfit. Nonunion; have tuxedo; young and reliable. Go anywhere. State salary by wire or letter. Can come quick. **B. B. BAILEY**, Pierre, S. D. oct27

**CLARINETIST, UNION, WISHES POSITION**

with first-class organization. Theatre or symphony orchestra preferred. Address **M. S.**, care Billboard, Cincinnati, Ohio.

**CLARINETIST—WELL EXPERIENCED.**

wishes theatre position. Week's notice required. **C.BOX 75**, care Billboard, Cincinnati. sep22

**EXPERIENCED TRUMPET PLAYER FOR**

vaudeville, pictures and good dance orchestra. Age, 26; union. Address **TRUMPET**, 5 Oceanic Walk, Coney Island, New York. sep22

**GIRL CORNETIST, ALSO CELLIST, DOU-**

bling Banjo. Hotel work. **GRACE SIMPSON**, Gen. Del., New Haven, Connecticut. sep22

**VIOLIN, BARITONE, PARTS OR SPECIAL-**

ties at liberty account show closing. Reliable and experienced. Have no band instrument. Responsible outfits only for long season. State salary and full particulars first. Ticket. **C.BOX 105**, care Billboard, Cincinnati.

**VIOLINIST AT LIBERTY—BANDMASTER**

for Cunard steamships. 7 years' experience. Best picture and vaudeville houses of London, England. Through knowledge standard works. Schirmer, Fischer, etc. First or second violin. Anywhere to reliable house. English, age 22 years. **G. J. LEIGH**, care Mr. Richel, 170 E. 118th St., New York.

**VIOLINIST—DESIRES GOOD ORCHESTRA**

position. Eastern or Northern States. Experienced all lines. Eight years' teaching. State population, salary. **EARLIN CLAUSER**, Washington, D. C. sep22

**VIOLINIST (LEADER) AND PIANIST—BOTH**

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**AT LIBERTY—Violin-Leader. Large Library. Ex-**

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(Continued on Page 68)



**SAX-CLARINETIST** desires connection with reliable dance orchestra. Read, improvise and get good tone in tune. Play legitimate and feature Dixie jazz band style Clarinet. Now using C Sax. and reading treble clef; cello and Bb parts. Also play Turkish Musette or Oriental numbers. Young and plenty of pep. Several years in vaudeville. State length of contract and salary limit for feature man. Refer location. Must give week's notice before. E. C., 12 Deary St., East End, Pittsburg, Pa.

**T LIBERTY**—A-1 Trumpet, Cornetist for Vaudeville and Picture Show. All-round and Concert Orchestra. Union. Address TRUMPETIST, 172 East 5th St., New York City, N. Y.

**T LIBERTY**—Tenor Banjoist. Can double Drums. Am 19, energetic, nice looking and of a family of 12 standards. Fake, memorize, read, but not at all. Prefer clean Southern dance orchestra. Write ANJOIST, 326 Grand Ave., Jackson, Tennessee.

**DRUMMER**, Tympani, Bells, Xylophone. **ANTLER HOTEL**, Louisville, Kentucky.

**EXPERIENCED CLARINETIST** wants to locate. Neat and reliable. Will work on side at night, but prefer clerking. Age, 25. Best of references. **ALBERT TORIKELSON**, Orchestra Leader, Milton, N. D. sep22

**ORGANIST**, eight years' experience playing first-class pictures in the best houses, desires change. High-class musician with excellent library, developed ability to accurately synchronize every situation in the picture. Able to please the most critical. Age, 27; married, reliable and efficient. Union. Two years past position. Have played three-manual Moller, Hope-Jones, Robert Morton. Handle any make. Good salary, organ and permanent position essential. Must give present employers two weeks' notice. Please state particulars. All answered. C-BOX 47, care Billboard, Cincinnati.

**VIOLINIST**, exceptional: age, 30; experienced theatre, concert, dance; union. Location desired. Fine, big tone. Red hot, etc. Double Alto Sax. **BOX 6182**, care Billboard, Cincinnati.

**AT LIBERTY  
PARKS AND FAIRS**

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**At Liberty—Dog and Pony**  
Act; 3 ponies, 5 dogs and one monk. Fine stock and beautiful props. Open for fairs, indoor circus, celebrations. Write or wire. **FRANK F. SMITH**, Mt. Vernon, Indiana.

**At Liberty for Flying Act**—Leaper or Catcher. **RAY DOVER**, 315 Wall Ave., Cambridge, Ohio.

**Balloon Ascensions Furnished**  
for parks, fairs and celebrations. Lady or gent aeronauts. For terms and open time address **PROF. J. A. PARK**, 796 Highland Ave., Carnegie, Pennsylvania. sep22

**Rue and Laura Enos—Two**  
acts. Contortion, acrobatic and monkey trapeze. Permanent address, E. No. 1, Box 953, Oakland, California. sep29

**Sensational Big Money-Getting**  
Attraction. Two hours of Mystery and Sensational Feats in open air. Terrific the Magician, the first modern open-air magic show. Monster searchlights and mammoth loud-speaking telephones are carried. Correspondence invited from ball parks, fairs and grand stand owners for 1924 season. **DAVID C. DUNNICA**, 1280 Birch St., Los Angeles, California.

**Sensational Parachute Drops**  
from airplanes and airplane stunts. Now booking. Would join reliable flying circus or aviator having own plane. **GLEN DE RUE**, 201 N. Adams, Marion, Ind., sep22

**The Original Rube Perkins!**  
Enough said. Lady and gentleman. Two extra strong feature circus acts, slack wire and light and heavy chin balancing. Wire or write **RUBE PERKINS**, Holton, Kansas. sep22

**Williams the Human Fly and**  
Aviator Avang (Flying a Curtiss Jenny Aeroplane). Wing walking and two platform acts. One hundred dollars a day. Satisfaction guaranteed. Address, care Billboard, Cincinnati. oct6

**Yes, We Have No Bananas; But**  
we have a thrilling, sensational high diving act that would make Barney Google popyed. Now, Mr. Secy., why not get down to brass tacks and book an act that will leave your patrons and you with a feeling that you got your money's worth? We have the very latest in high net diving, an act that pleases both young and old, featuring Capt. Ed and Dure-devil "Bob" in their sensational and comical net dive. **WANAMAKER BROS.**, 1338 W. North St., Indianapolis, Indiana.

**DRALICK AND DE ONZO—WORLD RE-**  
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**AT LIBERTY**—Johnson's Colored Plantation Jubilee Entertainers and Comedians. Music, singing, talking and dancing. No free act will go any better. White acts: Hyland Birds, Stroud Bros., Hand-balancers; Clark's Bag Punchers. Address **WEBER THEATRICAL AGENCY**, Times Bldg., St. Louis, Missouri. oct6

**GAYLOR BROS.**—Four Free Acts. Fairs, Celebrations. Two Acrobatic Procs. European Hand-Balancers. Chinese Novelty Equilibrist. Comedy Clown and Dog. 3966 17th St., Detroit, Mich. dec29

**GEYER AND MARIE**—Two Feature Free Acts. embracing sensational Pyramid Building, Rolling Globe, Contortion, Educated Dog, High-Diving Monkey. Address **BOX 885**, Dayton, Ohio. oct13

**THE LA CROIX** (Lady and Gentleman)—Our three different complete acts, Trapeze and Balancing Acts, etc., for Fall Festivals, Home Comings, etc. Prices reasonable. Bond furnished. 1304 Walton Ave., Ft. Wayne, Indiana. oct13

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Figure at One Rate Only—See Note Below.

**A-1 Pianist at Liberty—Ex-**  
perience vaudeville, pictures. Orchestra only. **CHAS. GALLAGHER**, Empress Theatre, Decatur, Illinois.

**A-1 Pianist Desires Position in**  
picture house orchestra. Only first-class work considered. Address **C-BOX 103**, care Billboard, Cincinnati, Ohio.

**At Liberty at Present—Jazz**  
Pianist. Good. Go anywhere. **MR. PIANIST**, 2614 N. 10th St., St. Louis, Missouri.

**At Liberty—A-1 Piano Leader**  
for vaudeville and pictures. Nineteen years' experience. Also play Organ. Married and reliable. Union man good standing. Address **EDW. J. ROBARGE**, 39 Clarke St., Holyoke, Massachusetts. x

**At Liberty—Orchestra Pianist.**  
Experienced, young, union. Pictures preferred. Location only. **PAUL McHENRY**, 426 Washington St., Paducah, Kentucky. sep29

**At Liberty—Pianist. Union.**  
Picture Experience. Orchestra or alone. References. Address **NEWTON CHURCHILL**, 96 Chestnut St., Florence, Mass. sep29

**AT LIBERTY**—3 People Man, over 40, fair Straight, Comedian, Piano and Organ. Young, good looking and talented Sister Team. Oldest over 20, A-1 Soprano, able to handle anything cast for. Youngest, 17, A-1 Redhead (Male) Silly Kid. Both girls have large number single and double Singing and Dancing Specialties. Beautiful wardrobe. Have folding organ, scenery and new Ford car truck. All change for week or longer. Open for any proposition from reliable managers only. **NORTH TRIO**, Newark, Del.

**PIANIST**, orchestra. A-L. **YOUNG**, Hotel, theatre, dance. Have tuxedo. Union. Experienced. State heat salary. Ticket if far. Steady. **BOX 6182**, care Billboard, Cincinnati.

**REAL DANCE PIANIST AT LIBERTY**—Read at sight, fake, transpose, improvise and memorize everything. Best of dance tempo. Neat appearance, personality and strictly temperance. Will go anywhere. Union. Tuxedo. Wire or write, stating your highest. Please do not misrepresent. **J. HUSSEY CUSTARD**, 1315 Linden St., Scranton, Pennsylvania.

**AT LIBERTY  
SINGERS**

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**At Liberty After September 24,**  
"Omar Four". Irresistible solo and harmony male quartette full of character specialties and ballad songs. 100% in every respect. Three double instruments. Speak light lines. Only first-class props considered. References and photos. Tuxedo. State all. **W. E. BLACKWELL**, Lebanon, Indiana. sep22

**Hans Mendorf, Tenor, at Liberty**  
Oct. 20. Like to hear from good quartette, trio, double or tabloid. Address 5th Inf. Band, Camp Devens, Massachusetts. oct6

**MACON NOTORIETY**

**T**HE current number of The Literary Digest has some unpleasant things to say about what has been happening in Georgia, and especially in and about Macon, and the unfortunate thing about it is that much of what is said is true. However, one who is familiar with the better forces at work in Macon and is acquainted with the best people who live here, can hardly understand the point of view of those who know us principally by the reputation that our lynchers and night riders have been making for us. We must seem to outsiders as not only lawless, but as barbarous. Since the devil has such a genius for publicity, and the forces making for righteousness and goodness such habits of humility, it is not strange that the dark things appear out of proportion. And this fact explains in a large measure why peoples tend to distrust, fear and hate each other. When we come to know foreigners and find beneath their mask of languages and customs human hearts as warm as our own, and human reason as sane and kindly disposed as our own, we realize how blind have been our judgments and how unfounded have been our prejudices. Still, the outside world has such a good case against Macon that there should be no complaint on our part, but a serious, united effort to deserve a better name. One of the pronounced faults even of our best people has been a tendency to enjoy good society and to keep too much aloof from the common life and the common lot. We are not only individuals, but we are members of a social body, and when any part of this body is allowed to go bad the whole body suffers not only in reputation, but in moral health. Happily, the civic organizations and forces of betterment in the city are getting together in an effort to suppress lawlessness and to bring about a sense of keener civic responsibility. As one of Lloyd George's secretaries recently remarked at the American Institute of Politics, the moral forces are the only forces that are justified by history and the only forces that succeed when viewed in the large perspective of history. And anyone with no more than a Macon observation has the material at hand to recognize that whenever the better people unite to end any outrage against decency or to bring about any desirable achievement, they easily have the power to do it. The trouble is the devil works so nearly all the time and only encounters a solid, effective opposition on the part of the best people when things get very bad. Eternal vigilance would make and keep good government and decency in the ascendancy all the time. —MACON (GA.) TELEGRAPH.

**At Liberty — Pianist. Will**  
book theater, hotel or winter resort engagement. Experienced all lines. Only first-class position considered. Address **MISS BERGNER**, 1501 Kemble St., Utica, New York. sep22

**At Liberty — Piano Player.**  
First-class musician. Experienced all lines. A-1 appearance. Excellent references. Last engagement, Hotel Allaire, Spring Lake, N. J. **FRANK SMITH**, care Mitchell, Far Hills, New Jersey.

**At Liberty—Red-Hot Pianist,**  
for high-class dance orchestra, also musical comedy or repertoire. Union, reliable, young and neat appearance. **L. D. RACE**, 1526A Lyon St., Hannibal, Missouri.

**Piano Leader, A. F. M., Ten**  
years' experience. Keith vaudeville, pictures and concert. Would like to hear from reliable firm needs a competent and reliable piano leader. Complete library. References. Only permanent and first-class engagement considered. Please do not misrepresent. State salary. Wire or write. **LEADER**, 301 North Butler, Lansing, Michigan.

**Picture Pianist at Liberty—**  
Experience, union, reference, cue exactly. **D. D. BARTLEY**, Clinton, Illinois.

**JUVENILE**, Light Comedy, Lead or Tenor in quartette. Work hits and lead numbers. Age, 24; weight, 160; height, 5 ft., 9 in. Will join musical comedy, burlesque, tab. or vaudeville act. Salary, \$50. Address **JOHNNIE MORGAN**, care Strand Theatre, Charleston, West Virginia.

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VAUDEVILLE ARTISTS**  
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Figure at One Rate Only—See Note Below.

**At Liberty—Frank G. Kreis,**  
straight or black-face comedy, for medicine, minstrel or musical comedy tabs. Sing good baritone and yodel. Sober, reliable, experienced. Address 151 Broad St., Waverly, N. Y.

**At Liberty—Med. Show Comedian.** Change ten nights. State limit quick. **R. HARRIS**, Barberton, Ohio.

**Classy Character Female Impersonator,** playing high-class vaudeville. Only high-class theatres played. **EMIL WALTER**, Gen. Del., Louisville, Kentucky.

**Experienced Tight-Wire Walk-**  
er. **KAY**, care Billboard, New York.

**Lady Whistler, Soloist, Wishes**  
winter engagement. Hotel or cafe preferred. Any first-class proposition considered. Write fully. Address **VIOLA L. TURGEAU**, 2116 St. Philip St., New Orleans, Louisiana. sep29

**Young Man, 26, Would Like**  
to join recognized vaudeville act or musical comedy. Some experience Hebrew comic or blackface. Go anywhere. Join at once. Need ticket. Wire or write. **WM. A. TAYLOR**, Box 123, Ocean Grove, New Jersey.

**AT LIBERTY—SPECIALTY SINGING, DANC-**  
ing Act. Experienced artist. Stage ten years. Classy costumes. Join, wire, write. **M.L.E. ROSETTE**, care Kruse, 201 W. 91st, New York. Phone, 9870 Riverside.

**FOR PARTS, SPECIALTIES, VIOLIN OR**  
Baritone doubling. Responsible rep. or one-nighters. State salary and full in first for long season. Ticket. Address **C-BOX 105**, care of Billboard, Cincinnati.

**SPECIALTY DANCER — HARD AND SOFT**  
shoe. A-No. A Black-Face Comedian or Straight vaudeville act. Reliable. **CHAS. F. HOWARD**, Billboard, Cincinnati.

**AT LIBERTY**—Want experience in vaudeville. Good singer, jolly, dandy talker. Weight 143; height, 6 ft., 1 inch. Want to hear from vaudeville manager at once. Will join at once. **JOHN O. SOCKLER**, 803 So. Elm St., Marshall, Illinois. sep22

**REFINED FEMALE IMPERSONATOR, Dancer and**  
Singer, wants to hear from reliable managers. **HAROLD WESTCOTT**, 63 Morris St., Everett, Mass.

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COMMERCIAL  
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(Continued on Page 70)



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"PERPETUAL MOTION" MUSIC

ONE marked characteristic of the music performed at the Salzburg Festival is the delight of the modern writer in quick, incessantly moving music, and his dislike of anything contemplative or slow. This characteristic may be due to mere youthful exuberance, or it may even be one of the consequences of the world catastrophe and of the universal restlessness that has attacked mankind. Even so, it was astonishing that out of some thirty pieces two or three only contained a few bars of music in slow measure; and one came away amazed to find that men who are pre-eminently occupied with enlarging every means of artistic expression should feel no need for some compensatory calm to the fever that animates them. Even in works containing three or four movements there was nothing equivalent to the old-fashioned "slow" movement. One reason for this "perpetual motion" may be looked for in something other than mere exuberance of youth. The modernist delights in exquisitely excruciating discords, but as yet he seems unwilling to stay long on any one of them. He is not unlike the bather at the seaside, who, in making his painful way over sharp-pointed stones to the water's edge, takes ludicrously short, quick steps until he can lapse into his normal stride on the accommodating sand.

Still more characteristic of the whole of the music was the utter lack of what may be called the "emotional appeal". There are many people who, hearing in mind the sweet sentiment of the romantic and the varying degrees of amorous passion in Wagner and Strauss, to say nothing of other composers, hold the view that music may be emotionally so disturbing as to be in certain cases a positive danger. Attendance at the Salzburg Festival would have convinced such timorous people that the future need have for them no alarm. They would have seen that it was possible for vigorous people to attack all sorts of harmonic and contrapuntal devices with great good humor, without a trace of emotion, and with nothing so indelicate as the display of a "soul". The music thrust was calculated to astonish the audience, not to move it. There are still some people who are doubtful of the sanity of the modern composer, but of his healthy freedom from all emotion there can be no possible doubt whatever.

—W. H. K., in The Manchester Guardian.

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Wanted—Lady Trick Cyclist for standard act. State all you do. Address as per route, HARRY SYKES, week Sept. 17, Lincoln Theatre, Lincoln, Neb.; week Sept. 24, Lincoln Theatre, Belleville, Ill.; week Oct. 1, Columbia Theatre, St. Louis, Mo.

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LADY WANTS reliable Advance Representative to book select Variety Entertainers with Dance Orchestras everywhere near New York. Salary, all you're worth, percentage. Packers, save stamps. KNOOB, 151 West 35th St., New York.

TWO GIRLS—Road show. Give full description. BOX 900, Green Bay, Wisconsin.

WANTED—For vaudeville act, experience not necessary. Must be experienced. Salary, forty; seven days; union. Engagement now open. Address MUSICAL DIRECTOR, Grand Theatre, Shreveport, Louisiana.

WANTED—At all times, fast Ground Tumblers. Salary no objection. Address TUMBLING ACT, 925 So. Marshfield Ave., Chicago.

WANTED—For vaudeville and pictures, String Bass. Must be experienced. Salary, forty; seven days; union. Engagement now open. Address MUSICAL DIRECTOR, Grand Theatre, Shreveport, Louisiana.

WANTED—Blackface Singing and Dancing Comedian that takes or plays Piano. Must change for two weeks and deliver the goods. Other performers write. Low, sure salaries. DR. D. CARLTON, Curtis, N. Y.

Trombonist for Permanent Hotel engagement. Must read special arrangements and improvise. Good salary to right party. Other musicians write. LEADER BADGER ROOM ORCHESTRA, Hotel Wisconsin, Milwaukee, Wisconsin. sep29

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Wanted—Clarinetist. Begin work September 10. DALTON THEATRE, Pulaski, Virginia.

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Wanted—Clarinetist Who doubles Alto Saxophone and can handle concert and dances. Hotel engagement. Good engagement for first-class man. Transportation furnished. Wire JULES BARRY, Eastman Hotel, Hot Springs, Arkansas.

Wanted—Hawaiians. One Tenor, also Lead Singers, one Violinist. Long season assured. Travel in Buick car. State your salary. George Kahaki write. Write or wire. CHAS. OPUNUI, Briggs Hotel, Wilson, N. C.

Wanted To Buy "A" Clarinet. Full Boehm, low pitch; good condition. Prefer 20-key one piece. J. D. DENNEY, care Billboard, Cincinnati, Ohio.

HOW SCENERY SPOILS SHAKESPEARE

By BERNARD SHAW

THE magic of scenery put Shakespeare on a Procrustean bed, and his torture grew worse and worse as audiences became more and more critical of scenic art, and demanded a more and more perfect illusion. The new opera theater had a proscenium like a picture frame and a curtain to hide the stage while the scenes were being set. When two scenes, each occupying the whole depth of the stage, followed one another, the curtain had to descend between them, and the audience had to wait in idleness and boredom until the carpenters were ready and the curtain went up again. Playgoers were broken into enduring these interruptions four times in the course of a single play. Thus Shakespeare's cinematographic method of presenting a play in an unlimited number of brief scenes, with the greatest possible variety and rapidity, became impossible. First, the time occupied by the four intervals, say three-quarters of an hour, had to be cut out of the play somehow. Next, what was left had to be patched and transposed and pieced so as to avoid having to change the scene too often during the acts.

Still, the mischief was not so great at first as it afterward became, because certain simple changes of scene in full view of the audience were tolerated for 200 years. In my youth I was accustomed to the closing in of flats, the withdrawal or protrusion of side wings, the descent of sky borders and front scenes, all carried out shamelessly under the eyes of a pit without stalls, which feared mercilessly when the flats would not join or when the trick of their withdrawal was betrayed by the twinkling heels of the carpenters running them off, or greatest delight of all, when the pulling back of a side wing revealed some old gentleman who, immersed in study of the opera libretto or a copy of the play, would remain for a few delirious moments unconscious of the fact that he was on the stage in full view and that the roar of applause and laughter from the delighted house was a tribute to his incongruous self.

The odd thing was that the audiences which had this sort of fun more or less every night were great sticklers for illusion on the stage, and really believed that the ridiculous makeshifts they laughed at helped their dramatic imagination instead of destroying it. They were not subtle enough to distinguish between the pleasure of looking at a picture, which the best scenic artist gave them in a very high degree, and the interest of a drama, which is a very different matter.

But when they became more critical, the wings and flats and sky borders and front cloths had to go, and changes of scene in view of the audience were barred. Shakespeare's plays had then either to be aborted into five scenes, or else the number of intervals had to be increased, which meant an increase of boredom and interruption for the audience. Under such conditions Shakespeare became unbearable; it was the actor that drew the audience (when there was any audience), and the actor had to spend absurd sums on scenery and stage pageantry to make up for the ruin of the mutilated play. All the plays that did not offer star parts to the actor or actress vanished from the stage. Hamlet and Benedick, Beatrice and Rosalind were worn to rags, while thirty plays and three hundred characters lay on the shelf, dead as Tut-ankh-Amen. —NEW YORK TIMES.

Wanted To Open September 30,

Leader-Violinist for pit with library for pictures and vaudeville who can furnish Piano, Drums, Cornet and Saxophone who can double Banjo. Steady employment. Salary, leader \$40.00, side men \$25.00. No Sunday night. Wire PRINCESS THEATRE, Newcastle, Ind.

Wanted—Violin Leader With

library. Must be sight reader and experienced playing vaudeville. Permanent position in house playing vaudeville and pictures. Wire lowest salary. MGR. GRAND THEATRE, Newcastle, Indiana.

A-J TROMBONIST, colored. Must read. Sober, reliable, neat appearance. Boozers, hams, save stamps. WRIGHT'S ORCHESTRA, 1304 East Long St., Columbus, Ohio.

FIVE-PIECE ORCHESTRA, Southwestern winter season. Must include one Singer and one Comedian. Dance hall and spot jobs. Address C-BOX 108, Billboard, Cincinnati, Ohio.

GOOD DANCE MUSICIANS can earn entire tuition in Shortland and Bookkeeping. Address JACKSON UNIVERSITY, Clalliscoe, Missouri. sep22

HOT DANCE TRUMPET, Trombone, Alto Sax. Must read, fake, memorize. State if you double. Also age and full particulars. J. D. KARM, 119 So. Washington St., Tiffin, Ohio.

YOUNG MAN, to help form small overland Carnival near here, to go South this winter. Proceed with Ride. Have 6 almost new Penny Peanut Vending Machines for sale or trade. Will buy complete Walk-Thru Show, Fun House or other Attraction if cheap. BOX 151, Station F, Columbus, Ohio.

HELP WANTED—MUSICIANS

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Clarinetists Wanted in Sacramento Valley town. Permanent. Can place tailor, linotype operator and gent's furnishings salesman. Fine town. Write NOW; this adv. expires but once. CHAMBER OF COMMERCE, Corning, California.

Musicians Wanted To Enlarge

Band—Trombone, Cornet, Clarinet and Bass. To join on wire. Steady work all winter. JACK HOYT, Bandmaster, Bernard Greater Shows, Sept. 17-22, Kingston, Ontario, Canada; 24-29, Binghamton, New York.

Scenic Artist—Young Man,

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PIANIST, orchestra experience, for picture show in Missouri. State all first letter, including description. D. E. BRYANT, 4158A West Florissant, St. Louis, Missouri.

PIANIST AND DRUMMER, with tymps, bells, xylophone and all traps. Must be able to play vaudeville and pictures. Four hours day, seven days Forty per week. Oakes. LEADER, Hippodrome Theatre, Joplin, Missouri.

PIANIST WANTED who doubles organ. \$45.00 fee start. Only A-No. 1 man need apply. Send references. MUSIC DIRECTOR, Liberty Theatre, Peru, Indiana.

WANTED—To hear from good Stock Salesmen. Stock insured against loss; good commissions. T. G. SOBERTOR, St. Joseph, Missouri. sep22

WANTED—Drummer with marimbas or xylophones. Rear ground position to the right man. Evenings only. State salary. Address ORCHESTRA MANAGER, REX THEATRE, Bessemer, Michigan. sep22

WANTED—Pianists, Organists, learn pipe organ theatre playing; exceptional opportunity; positions. THEATRE, care Billboard, New York. sep22

WANTED—Male Piano Player, Saxophone, Trombone, Banjo or Flute who is Linotype Operator. Steady situation. Music side line. Wire or write PROF. OTTO SCHLICK, Fairfax, Oklahoma.

WANTED—For traveling Dance Orchestra, young single Musicians on all instruments. Enclose latest photo. Address ORCHESTRA MANAGER, care Elk's Club, Winston-Salem, N. C. oct6

WANTED—A Drummer, capable of vaudeville, pictures and road attractions. Permanent position. Wire LEIGH H. ABEL, 22 Parkwood Ave., Johnston, New York.

WANTED—Male Pianist. Steady job, Central New York. Give full details and lowest salary in first letter. C-BOX 100, care Billboard, Cincinnati.

WANTED—For picture theatre orchestra, Trumpet, Flauto, Tenor Banjo doubling Cello and Clarinet doubling E-flat Saxophone. Must be good on all classes of music. Six-day week. Four and half hours daily. State lowest salary. BROADWAY THEATRE, Danville, Virginia.

WANTED—Fast Dance Musicians, to join at once. I pay salary, room and transportation. KAMBER'S JOLLY SIX ORCH., Rankin, Illinois.

WANTED—Piano Player, to assist actor visiting smaller towns. B. N., 538 Almyra Ave., Youngstown, Ohio.

WANTED—Bass Horn, two Trombones, one to double Baritone. All A-1 and join on wire. \$25 and berth week; pay more in winter; going South. BANDMASTER, Patterson Shows, Canton, Illinois.

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Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

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CHILI PARLOR, Tamales, Mexican Recipes, complete business directions, 50c. B. McQUEEN, Box 724, Cincinnati, Ohio. sep29

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PLAY PIANO BY EAR in a few weeks. Results guaranteed. \$1.00. Catalog, 4c. STERLING SYSTEM, Mount Joy, Pennsylvania. sep22

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RARE MAGIC BOOKS and Apparatus. List free. ED LITZAU, 507 30th Ave., Milwaukee, Wisconsin. sep29

(Continued on page 72)



NSATIONAL ESCAPE ACT—Challenge Mail Bag Escape, Packing Case Escape, etc. Feature act for bill. Easy to work, easy to book. Play lodges, etc. Big money evenings. We start you right. See instructions. Satisfaction guaranteed. Particulars for stamps. GEO. A. RICE, Auburn, N. Y. sep29

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with the professional house, the exclusive Band and Orchestra concern. All practical musicians, including every branch of the profession, and we are equipped to give our professional friends prompt personal service at all times. We also guarantee right prices and square treatment. Send for our catalog of new goods, showing Buescher, Penzel, Vega, Ludwig, Deagan and other best professional lines, including supplies for all instruments. All kinds of instruments bought, sold and exchanged, and we may have what you want in a late model, guaranteed like new, for half the original cost. These Saxophones are all late models, low pitch, in perfect condition, with cases: Harwood Soprano, brass, \$50.00; Harwood Soprano, silver, \$65.00; Buescher Soprano, silver, \$75.00; Buescher Alto, brass, like new, \$75.00; Harwood Melody, silver, \$85.00; Buescher Melody, silver, \$100.00; Buescher Tenor, silver, \$100.00; Buffet Baritone, silver, \$85.00. Many others. Also have new Conn Melophone, silver, \$50.00; several French Horns, \$35.00 up; Monster York B.B. Bass, silver, with shipping trunk, \$93.00. Send for new list showing big stock. Make our store your Kansas City Headquarters. CRAWFORD-RUTAN COMPANY, 1019 Grand Avenue, Kansas City, Missouri.

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FOR SALE—M. Hohner Piano-Accordion, 42 treble, 120 bass keys; practically new; \$250 cash. Address REX ISRAEL, Garfield, Ohio.

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LYON & HEALY MILITARY BAND ORGAN, in A-1 condition. Cheap for quick sale. W. E. DALE, 1227 Smalley Ave., Muscatine, Iowa.

"MONARCH" Improved Chromatic Scale Dulcimers. Easy to learn, especially for xylophone players. Great for dance work with violin and other instruments. Sure-fire hit on stage or entertainments. Weight, 20 lbs. Price only \$10. Money back if not pleased. F. M. REEFUSS CO., 410 Cass St., La Crosse, Wisconsin. sep22

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Wanted—Woman Fortune

Teller. I furnish outfit. 50-50. Go South for winter. C-BO-X 99, care The Billboard, Cincinnati, Ohio.

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WANTED AT ONCE—Lady, play Piano, as Partner, picture show. Don't need capital. Also want Lady for Concession. GEO. W. RIPLEY, Madrid, N. Y.

YOUNG FELLOW WANTED who can play Piano and Sing, for singing double. 50-50. Orpheum booking certain. Send photograph and tell everything. If in Chicago come to see me. DAVE KAPP, 2306 Madison St., Chicago.

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DARE DEVIL EVANS—Please send film or negatives to Kentucky. sep29

GEORGE CADY—I'm alone. Jack gone since April. Write Box 694, San Antonio. MARIE MORRIS.

STAR-GAZER AND PSYCHIC—Can give you very best information and advice concerning your present and future. Price, \$2, \$3, \$4. Readings with advice covers five, ten, fifteen years ahead of present time. Send your correct birth data with money in register mail to PROF. A. SMITH, care Billboard, Crilly Bldg., Chicago, Illinois.

THE DRAMA AND THE MOVIES

By EMIL LENGYEL

SPEAKING of his new drama, now in the throes of creation, Francis Molnar, the famous Hungarian playwright, declared recently: "In my new play I wish to bring the theater nearer to the movies. The antagonism between these two forms of literary expression has to be eliminated and their close co-operation established. There is a lesson in the immense success of the movies which must not be forgotten by those who rule over the realm of the theaters. It tells us to give the public life in its infinite variety, ever-changing scenery." The co-operation of which the popular Hungarian author speaks is making headway in Europe every day. It must be mentioned at once that this co-operation is unilaterally accentuated, because, at least for the time being, the part which the theater plays in this interaction of the two forms of dramatic expression is rather passive. With overflowing joy the theater gives itself over to the new sensation of undergoing an influence which rejuvenates it, in the literary sense of the word. Salten Felix, one of Austria's foremost writers, takes this "bifurcated union" of the theater and the movies for the topic of one of his sparklingly witty essays. "What is the use of the influence of the movies on the theater?" he asks. "Why the scornful contempt many of us have for the moving pictures? Has the cinema not the divine touch inherent in all great discoveries which have a tendency to render our life more worth living? Across the seas, in America, there is a little boy and a man who, unconscious as they may be of their fascinating powers, are our benefactors. The little boy's name is Jackie Coogan; Charlie Chaplin is the name of the man. We call them movie actors, but they are more than that. They do not imitate, but make life. Every night they set in motion all over the world as great an armada of moviegoers as were the armies of the belligerent nations during the World War. Are these many millions all dupes? If they are dupes then our human nature is afflicted with idocy, because their response to the appeal of the little boy and of the man is natural." And so the writer goes on, advocating the infusion of more movie influence into the theater. —NEW YORK TRIBUNE.

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Make enormous profits everywhere. Representatives wanted. Men, Women, New Shoes, 40c; Overcoats, 50c; Hats, 10c. Other bargains. SALVAGE SALE HEADQUARTERS, 108 W. 47th St., Chicago.

AGENTS WANTED—To sell the Altman Folding Portable Wardrobe. A patented article, big money-making proposition, good commission. H. S. ALTMAN, Elcho, Wisconsin. sep29

NOTICE, SALESMEN AND AGENTS—Are you satisfied with your present earnings? If not, get in line with the money-makers by selling our high quality Rubber Aprons. Your earnings and prospects are unlimited. Do not delay another day, rush us \$1.25 for your sample and wholesale prices. Increase your next month's income. Satisfaction guaranteed or your money returned. Our sales people are making the money. Will you be with them? Let us hear from you at once. SMITH BROS., P. O. Box 77, Gallon, Ohio.

SALESMEN—Handle Trade Building Plan, appealing to all merchants, newspapers, banks. Big commissions. Nothing to carry. Excellent side line. MANUFACTURERS' PREMIUM CO., Tuttle Bldg., Chicago. x

SIDE LINE SALESMEN—Sell a line of Leather Goods. State territory wanted. EASTWOOD MFG. CO., 243 Front St., Portsmouth, Ohio.

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ARTISTIC, MODERN SCENERY, Dye Drops, Banners, Fabric Drops at greatly reduced prices. Save big money. Send dimensions for cut prices and catalog. ENKIBOLD SCENIC CO., Omaha, Neb. oct18

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No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any Training or Coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing Taught in the Studio. Figure at One Rate Only—See Note Below.

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ONLY Serious and Talented Students accepted. Tuition arranged according to means. WEBER, 620 Riverside Drive, Suite 37, New York City, N. Y. oct24

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Mother, Dear; I'm Sad and

Lonely. New waltz ballad. Prof. copies free. Orchestra and sheet music, 15 and 25 cents. MAY BELL ANDREWS, Pub., Eldred, Pa. oct18

GET THESE beautiful Waltz Songs: "Summer Days", "Baby Eyes", "Beautiful Roses" and "I Can't Forget". Piano copies, 25c, postpaid. Address JOHN M. FISHER, Pub., 1455 Chouteau Ave., St. Louis, Missouri.

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PRINTING CATALOGS, Folders, Letterheads, Envelopes, etc. Our prices talk. A few samples free. Society Stationery special. Your name and address printed in rich blue on 200 Sheets and 100 Envelopes for \$1.00, postpaid; west of Denver \$1.10. A. H. KRAUS, Kraus Bldg., Milwaukee, Wis. sep22

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THEATER EQUIPMENT WANTED—Can use Opera Chairs, Projectors. I need everything in the show line including good Vaudevilleans. Showmen write. HENRY DOWNEY, Dealogue, Mo. Hurry. x

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WILL BUY 15-in. Gauge Miniature Railroad Outfit. Send full description and lowest price in first letter. J. W. MURPHY, 109 Jefferson St., Burlington, Iowa.

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Mix, "Heart of Texas Ryan", "Once to Every Man", 2-reel Burns, Chaplin Comedy. A-1 condition. 25c dep. Subject examinations. First \$100. O. A. ROOD, Bode, Iowa.

250 Reels of Comedies, 200

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SIX-REEL FEATURE FOR RENT. ED. MILANSKI, 640 Fourth St., Grand Rapids, Mich. sep22

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TEN TWO-REEL COMEDIES, featuring Gale Henry, cheap. E. L. C. COMPANY, 298 Turk St., San Francisco, California. oct6

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MOTION PICTURE CAMERA, 400-foot capacity, lens and tripod, \$100.00. E. SANOR, Box 421, Kankakee, Illinois. sep29

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NEW STEREOPTICONS, standard exhibition size, \$15; Double Discoloring, \$40; Color Wheels, \$3.50; Rheostat, with arc, \$7; large Mazdas, \$6. GIBSON-BERG MFG. CO., 1911 Monroe, Chicago, Illinois.

SENSATIONAL BARGAINS—Rebuilt Machines, carbon or mazda equipped. Condition guaranteed. Big catalog free. Dept. 17, MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. sep29

SPECIAL BARGAIN in rebuilt Simplex and Power's Machines, guaranteed condition. ATLAS MOVING PICTURE CO., 534 So. Dearborn St., Chicago. oct27x

NEW PLAYS

(Continued from page 37)

Woods would label with an alluring name and exploit to its fullest extent. But it is not the kind of stuff that will meet with wide popularity. Which, after all, may be a good thing for Florence Reed. DON CARLE GILLETTE.

HOLLIS STREET THEATER, BOSTON

Week Beginning Monday, September 3, 1923

HAROLD ORLOB Presents

"TAKE A CHANCE"

A Girl-and-Music Comedy. Music by Harold Orlob. Books and Lyrics by Mr. Orlob and H. I. Phillips. Staged by Walter Brooks.

THE CAST

- Marjorie Frayne ..... Sibylla Bowhan
Mrs. Warewell ..... Alison Skipworth
Baby Ruth ..... Nellie Breen
Willie Fall ..... Joe Mack
A Buyer in Bazaar ..... Virginia Anderson
Dick Warewell ..... Walter Douglas
Clix Young ..... Sam Critcherson
Patricia Warewell ..... Leeta Corder
Joe Bagley Sr. .... Hansford Wilson
Joe Bagley Jr. .... Charles J. Stine
Friends of Patricia—
Sylvia ..... Sylvia Dale
Rosilian ..... Patricia Rosstier
Mary ..... Mary McCoil
Virginia ..... Virginia Anderson
Stella ..... Stella Bolton
Anna ..... Anna Wood
Guerrida ..... Guerrida Grayford
Marie ..... Marie Gaylord
Violet ..... Violet Larus
Mabelle ..... Mabelle Swor
Mazie ..... Mazie White
Gotham City Four—
Robert Temple, Edw. Brennan, C. D. Da
Salvo, Paul Fehr.
Orchestra Conducted by Leon Rosebrook.

"Take a Chance" is Harold Orlob's first attempt as a producer. Even after making generous allowance for that, it is hard to understand how such a careless and unfinished production came to be offered to the critical and fastidious public of this day. Mr. Orlob may not be an experienced producer, but he certainly must have seen a goodly number of musical productions in the course of his career, and that in itself should have served to make him realize some of the shortcomings in his own production.

To the experienced theatergoer "Take a Chance" resembles in many spots a typical amateur affair. There is a lot of stiff and awkward standing around during song and dance numbers, much ill-timed straggling on and off the stage, several cheap and silly puns, dialog that is almost ridiculous and a tattered plot that is laughable in many places where it wasn't intended to be so.

The cast, too, is a peculiarly mixed one. The undeniable talent of Alison Skipworth is largely wasted in this musical hodgepodge. Sibylla Bowhan makes good use of the opportunities given her and proves herself an excellent and charming comedienne. The dancing and singing of Nellie Breen also provide some enjoyable moments, and Leeta Corder uses a good voice to advantage. Walter Douglas, Sam Critcherson, Joe Mack and Hansford Wilson make the best they can of the odds and ends assigned to them. A handful of little girls bravely attempt to represent a chorus, and the Gotham City Four come in at odd intervals to join in the refrain. Taken individually, many members of the company possess talent and ability. But together they do not blend at all. The group work has none of the graceful continuity, rhythm of speech and action and clockwork smoothness characteristic of a Cohan, Savage or Royce production.

The various announcements of the show state that it contains The Vincent Lopez Orchestra. There is a Vincent Lopez orchestra in the pit all right enough—and a very creditable one, too—but Mr. Lopez himself is not there, and it is not THE Vincent Lopez Orchestra. Little disappointments of this nature have a lot to do with the class of advertising a show gets from those who pay to see it.

Most of the musical numbers in the show are tuneful and pleasing. But they are not put across with any great amount of spirit or enthusiasm. There isn't much incentive in playing to a house that is less than five per cent paid. DON CARLE GILLETTE.

THEATRICAL NOTES

C. M. Waterbury, who has managed the Sherman Theater, St. Cloud, Minn., since its opening, has tendered his resignation, effective October 1. After a vacation in Colorado it is said Mr. Waterbury will re-enter the profession as manager of a circuit of Southwestern theaters with headquarters in Denver.

Blaine Cook, of the Beatrice Amusement Co., Beatrice, Neb., has purchased three theaters at York and one at Falls City, Neb. Frank Cook and Mr. and Mrs. Donald Oden, of Beatrice, have taken charge of the theaters at York, while Lon Chambers, also of Beatrice, assumed the management of the Falls City house September 17.

The Maryland State Tax Commission granted certificates of incorporation last week to the Western Maryland Theater Co., capital stock \$100,000, to conduct picture theaters and other amusement enterprises. The incorporators are Arch M. Evans, Henry C. Evans and Floyd Linsinger. The company recently purchased three theaters in Cumberland.

HOW JAMES BARTON "ARRIVED"

By HEYWOOD BROWN

JAMES BARTON faced the blindest audience we have ever seen, on his debut, and to this day we wonder that he survived it. It was at the Lexington Avenue Opera House, at an Equity Strike Benefit, and Ethel Barrymore had been the five-star final of the first half of the program. Ed Wynn had been announced for the lighter moments of the second. But before it came to Mr. Wynn's turn he had been called off on one of the many secret missions of the day, and the announcer came out and said, as briefly as possible, that Mr. Wynn could not appear.

The silence was frightful. Into it the announcer further thrust something not very distinguishable about a Mister Jim Barton. The astral bodies of all present immediately left the building. Into this bleakness stepped a man surely as uncomely as they come, who advanced to the center of the stage and began to sing. The worst fears of everybody being thereby verified, the apathy from the audience rose and swam around Mister Jim Barton in thick fog. Mr. Barton went on singing, first verse and chorus in full, and then he began to dance. The trouble with these great moments out of the past is that they are extremely hard to make credible to anybody who wasn't there. Or extremely interesting. Nevertheless, we defy anybody to produce any greater excitement in any theater than that which came into being when Mr. Barton began to dance.

The contrast was simply out of bounds. He was, we should say conservatively, the human forerunner of that artificial lightning bolt that went off so pleasantly the other day. He danced till he was too tired even to come out and take any more bows, and he almost shut the strike itself off the front page.

How Barton Came to Broadway

There was more to this than appeared from this recital. Barton had been on his way to Broadway for a long time, but things always seemed to happen. He did finally get himself hoisted up to burlesque, and there some Schubert scout saw him dance. The next step was to bring Barton into the Winter Garden rehearsal, keep him as dark as possible till the opening night, and capitalize the gap between his singing and his dancing for Winter Garden customers. It was while these rehearsals were going on, in great secrecy, that the Equity strike was called, and there was a nice problem for Mr. Barton. We cannot report on what he said back and forth to himself, and, of course, he may never have said a word. He did, however, dance for Equity; he did, shortly afterwards, appear in the Winter Garden; and now, at last, he is the star of a something or other, all to himself. —VANITY FAIR.

M. P. ACCESSORIES FOR SALE—NEW

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

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BARGAINS—Cinematograph, runs film and slides, motor drive, \$100; Power's 6A, \$75; 6A, \$100; late Motograph, 2,000-ft. magazine, \$100; Power's S, mazda equipped, \$50; Pathoscope, \$75; large Fire Curtain, 2x30, \$100; Compensator, \$50; Spotlight, \$40; Films, 15c foot. Big Features. Send stamp for list. H. O. WETMORE, 1188 Brighton St., Boston, Massachusetts.

HERTZNER CONVERTER, double, 50 amperes, brand new panel board, 220 volts, 3 phase, 60 cycle, absolutely perfect condition, \$375.00. H. B. JOHNSTON, 538 S. Dearborn St., Chicago. oct29

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSTON, 538 South Dearborn St., Chicago. oct29

SERIALS, perfect condition, paper, complete; bargain. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. sep29

TWO "STANDARD" Motor-Driven Projectors, \$75.00 each, A-1 condition. ROYAL THEATRE, Kankakee, Illinois. sep29

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WANTED TO BUY—Uncle Tom's Cabin Films. State condition, price and number of reels. No junk. THOS. L. FINN, Hoosick Falls, N. Y. sep22

WE BUY MACHINES and Theatre Equipment. Highest cash prices paid. Give details in first letter. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. sep29

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.







Black & Claret (Columbia) Davenport, Ia., 20-22; (Seventh St.) Minneapolis 24-29.  
 Fleming Sisters, Three (Keith) Philadelphia.  
 Flint, Douglas, & Co. (State) Memphis, Tenn.  
 Flirtation (National) New York 20-22.  
 Florida Orch. (Alhambra) New York.  
 Flynn's Minstrels, Josie (Grand) St. Louis.  
 Flynn, Thornton & Co. (Palace) Cincinnati; (Hipp.) Cleveland 24-29.  
 Foley & Leture (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.  
 Fox & LeRoy (Academy) Norfolk, Va.  
 Fox City's Sake (Maryland) Baltimore.  
 Fox & Price (Keith) Syracuse, N. Y.; (Temple) Rochester 24-29.  
 Ford, Margaret (Bijou) Savannah, Ga.  
 Four of Us (81st St. New York.  
 Fowler, Gus (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 24-29.  
 Fox & Sarnow (Keith) Toledo, O., 20-22.  
 Fox & Allyn (Orpheum) Madison, Wis., 20-22; (Majestic) Chicago 24-29.  
 Fox & Burns (Grand) Atlanta, Ga.  
 Fox, Harry (Broadway) New York.  
 Foxworth & Frances (Orpheum) Quincy, Ill., 20-22; (Grand) St. Louis 24-29.  
 Frabells, The (Pantages) Minneapolis 24-29.  
 Fradkin (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 24-29.  
 Frances & Hume (Majestic) Findlay, O., 20-22.  
 Francis, Roy (Miller) Detroit, Mich.  
 Franklin, Charles, & Co. (Riviera) Brooklyn 20-22.  
 Fawley & West (Orpheum) Sioux Falls, S. D., 20-22.  
 Frear, Baggett & Frear (Orpheum) Tulsa, Ok., 20-22.  
 Foda & Anthony (Bushwick) Brooklyn; (Keith) Philadelphia 24-29.  
 Fridkin & Rhoda (Lyric) Mobile, Ala.  
 Friedland, Anatol (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 24-29.  
 Fryd in Need (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 24-29.  
 Friganza, Trixie (Palace) Chicago; (Orpheum) St. Louis 24-29.  
 Frisco Harmonists (Poll) Scranton, Pa.  
 Frisco, Sig (Shea) Buffalo; (Shea) Toronto 24-29.  
 Frosini (Palace) New Orleans.  
 Frost & Morrison (Yonge St.) Toronto.  
 Fuller, Mollie (Main St.) Kansas City; (Orpheum) Memphis 24-29.  
 Fulton & Burke (World) Omaha; (Pantages) Des Moines, Ia., 24-29.  
 Furman & Evans (Palace) Cincinnati.  
 Furman & Furman (State) Buffalo.  
 Futuristic Revue (Greeley Sq.) New York 20-22.  
**Galletti & Kokin (Keith) Winston-Salem, N. C.**  
 Galletti's Monks (Strand) Kokomo, Ind., 20-22.  
 Galtine, Stanley, & Co. (Palace) Cincinnati; (105th St.) Cleveland 24-29.  
 Game of Hearts (Grand) Atlanta, Ga.  
 Gardell-Frory Co. (Majestic) Bloomington, Ill., 20-22; (Empress) Decatur 24-29.  
 Garden, Geo. & Lily (Lincoln Sq.) New York 20-22.  
 Gardner, Bert & Mary (Hipp.) Cleveland.  
 Gardner, Grant (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.  
 Gates & Finley (Miller) Milwaukee.  
 Geiger, John (Orpheum) Sioux City, Ia., 20-22.  
 Gelli Trio (Pantages) Los Angeles; (Pantages) San Diego 24-29.  
 Gene & Florette (Rivers) Brooklyn 20-22.  
 Georgia Minstrels (Pantages) Denver; (Pantages) Pueblo 27-29.  
 Georgalis Trio (Orpheum) Wichita, Kan., 20-22.  
 Gerber, Billie, Revue (Rialto) Chicago.  
 Gibson & Pice (Keith) Indianapolis.  
 Gifford & Southern (State) Memphis, Tenn.  
 Gillette, Lucy, & Co. (State) Buffalo.  
 Gilt, Emerson, & Orch. (165th St.) Cleveland.  
 Gillette & Rita (State-Lake) Chicago.  
 Gintara (Pantages) San Francisco 24-29.  
 Gladstone, The (Pantages) Des Moines, Ia.  
 Glasson, Billy (Orpheum) Brooklyn.  
 Glenn & Jenkins (Orpheum) Seattle; (Orpheum) Portland 24-29.  
 Godfrey, Jean (Keith) Dayton, O., 20-22.  
 Gold & Edwards (Hipp.) Cleveland; (Palace) Cincinnati 24-29.  
 Goldie & Beattie (Ave. B) New York 20-22.  
 Goldie & Torte (Keith) Dayton, O., 20-22.  
 Golden Troupe, Al (23rd St.) New York 20-22.  
 Gonne, Lillian, & Co. (Loew) Montreal.  
 Gordon, Fid (Lyric) Birmingham, Ala.  
 Gordon, Bert & Harry (Palace) Chicago; (Orpheum) St. Louis 24-29.  
 Gordon & Healey (Pantages) San Francisco 24-29.  
 Gordone, Robbie (Pantages) Portland, Ore.  
 Gould, Rita (Keith) Indianapolis, Ind.; (Keith) Toledo, O., 24-29.  
 Gould, Venita (Orpheum) Omaha, Neb.; (Palace) Chicago 24-29.  
 Grandos, Pepita (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.  
 Gransee, Jean, & Co. (Prospect) Brooklyn 20-22.  
 Gray & Harvey (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.  
 Green & Mvra (Poll) Meriden, Conn.  
 Green & Burnett (Greeley Sq.) New York 20-22.  
 Green, Harry, & Co. (Palace) Cleveland; (Keith) Cincinnati 24-29.  
 Greenwald & Nace (Pantages) Edmonton, Can.; (Pantages) Calgary 24-29.  
 Grey & Hyron (Pantages) Minneapolis 24-29.  
 Griffin (Byron) (Colonial) Erie, Pa.; (Shea) Buffalo, N. Y., 24-29.  
 Grindell & Esther (Palace) New Orleans.  
 Gullana Trio (Seventh St.) Minneapolis.  
 Guth, Carmen & Ruth (Grand) Shreveport, La.  
**Hager & Goodwin (Orpheum) Grand Forks, N. D., 21-22; (Grand) Fargo 24-29.**  
 Haley, Leo (Globe) Kansas City, Mo., 20-22.  
 Hall, Leona, Revue (State) Buffalo.  
 Hall, Al K., & Co. (Proctor) Newark, N. J.  
 Hall & Shapiro (Pantages) Seattle; (Pantages) Vancouver, Can., 24-29.  
 Hall, Paul & Georgia (Pantages) Spokane 24-29.  
 Hall, Billy S., & Co. (Pantages) Spokane 24-29.  
 Hall, Sid, & Co. (Orpheum) Boston.  
 Hall, Ermine & Bruce (Bushwick) Brooklyn.  
 Hall, Bob (Maryland) Baltimore; (Keith) Philadelphia 24-29.  
 Halligan, Wm., & Co. (Palace) Waterbury, Conn.  
 Hammer & Hammer (Royal) New York.  
 Hammond, Chas Hoops (New London, Wis.; Waukesha 24-29).  
 Hampton & Blake (Pantages) Portland, Ore.  
 Hanley, Jack (Keith) Winston-Salem, N. C.  
 Hanley, Inez (Palace) New Haven, Conn.  
 Harris, Dave (Hamilton) New York 20-22.  
 Harris & Vaughn (125th St.) New York 20-22.  
 Harris & Holly (Pantages) Toronto, Can.

Harrison, Chas., & Co. (Electric) St. Joseph, Mo., 20-22; (Orpheum) Sioux Falls, S. D., 27-29.  
 Hart & Rubin (Loew) Montreal.  
 Hartley & Patterson (Arcade) Jacksonville, Fla.  
 Havel, Arthur, & Co. (Capitol) Hartford, Conn.  
 Hawthorne & Cooke (Majestic) San Antonio, Tex.  
 Hayden, Harry (Hill St.) Los Angeles.  
 Hayden, Fred & Tommy (Keith) Winston-Salem, N. C.  
 Hayes, Grace (Proctor) Yonkers, N. Y., 20-22.  
 Haynes, Mary (Rialto) St. Louis.  
 Hayworth, Verna, & Co. (Yonge St.) Toronto.  
 Healy & Cross (Temple) Detroit; (Keith) Cincinnati 24-29.  
 Healy, Ted & Betty (Academy) Norfolk, Va.  
 Heath & Sperling (Lincoln Sq.) New York 20-22.  
 Hedley, Jack, Trio (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.  
 Heller & Reilly (American) New York 20-22.  
 Henry, Flying (Crescent) New Orleans.  
 Henshaw, Bobby, & Co. (Franklin) New York 20-22.  
 Heras & Willis (Royal) New York; (Albee) Providence, R. I., 24-29.  
 Herbert, Hugh (Princess) Montreal.  
 Herbert's Boys (Majestic) Chicago; (Majestic) Milwaukee 24-29.  
 Herman & Briscoe (Pantages) San Francisco; (Pantages) Los Angeles 24-29.  
 Herrmann, Adelaide (Palace) Manchester, N. H., 20-22; (Poll) Worcester, Mass., 24-26; (Poll) Springfield 27-29.  
 Herman, Al (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.  
 Hessler, Margaret (Pantages) Hamilton, Can.; (Chateau) Chicago 24-29.  
 Hiatt, Ernest (Gary O. H.) Gary, Ind., 20-22; (Strand) Kokomo 24-29.  
 Hibbert & Malle (Orpheum) Boston.  
 Hickerson, Al, & Co. (New State) Kansas City, Mo.; (Vicar) St. Joseph 24-26.  
 Hickey & Hart Revue (Columbia) St. Louis; (Murray) Richmond, Ind., 24-26.  
 Hickman Bros. (Columbia) St. Louis.  
 Hill & Cameron (Majestic) Milwaukee.  
 Hilliam, B. C., Revue (Palace) Cleveland; (Temple) Detroit 24-29.  
 Hill's Circus (Pantages) Portland, Ore.  
 Hines, Harry (Orpheum) Denver; (Orpheum) Omaha 24-29.  
 Hobson, Florence (Keith) Cincinnati.  
 Hodge & Lowell (Poll) Meriden, Conn.  
 Holbrook, Harry (Franklin) New York 20-22.  
 Holland & Oden (Pantages) Spokane; (Pantages) Seattle 24-29.  
 Holt & Rosedale (Davis) Pittsburg.  
 Houdini (Orpheum) New Orleans, La.  
 Howard & Lewis (Pantages) Hamilton, Can.; (Chateau) Chicago 24-29.  
 Howard, Clara (Orpheum) Denver 24-29.  
 Howard & Clark Revue (Maryland) Baltimore; (Davis) Pittsburg 24-29.  
 Howard & Lind (Poll) Scranton, Pa.  
 Howard, Great (Keith) Lowell, Mass.; (Keith) Portland, Me., 24-29.  
 Howard, Winifred & Bruce (Lincoln Sq.) New York 20-22.  
 Howell & Barnes (Alhambra) New York; (Shea) Buffalo 24-29.  
 Hubbel's Band (Pantages) Portland, Ore.  
 Hudson, Bert E. (O. H.) Chebanse, Ill., 17-29.  
 Hughes & Dehrow (Kedzie) Chicago 20-22.  
 Hughes Musical Duo (Shea) Toronto; (Princess) Montreal 24-29.  
 Hurio (Temple) Detroit.  
 Hurst & Vogt (Temple) Detroit.  
 Hyde, Alex & Orch. (State) Newark, N. J.  
 Hymack, Mr. (Orpheum) Minneapolis; (Majestic) Cedar Rapids, Ia., 24-26.  
**Ibach's Band (Riverside) New York.**  
 Imhoff, Roger, & Co. (Orpheum) Madison, Wis., 20-22.  
 Ingalls & Winchester (Lyric) Atlanta, Ga.  
 Ioleen, Miss (Maryland) Baltimore.  
 Irving & Elwood (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.  
 Ivy, Mlle., & Co. (Orpheum) Oklahoma City, Ok., 20-22.  
**Jackson, Bobby: Pittsburg Pa.; Canton, O., 24-29.**  
 Jans & Whalen (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.  
 Jarrett, Arthur, & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 24-29.  
 Jarvis & Harrison (Lyric) Columbia, S. C.  
 Jennings & Mack (Rialto) Chicago.  
 Jewel Box Revue (Victoria) New York 20-22.  
 Jewell's Manikins (Palace) Milwaukee 29-29.  
 Jeffrey, Fleurette (Shea) Toronto; (Princess) Montreal 24-29.  
 Johnnie's New Car (23rd St.) New York 20-22.  
 Johnson Bros. & Johnson (Roanoke) Roanoke, Va.  
 Johnson, J. R. (Orpheum) San Francisco; (Orpheum) Oakland 24-29.  
 Johnson & Baker (Keith) Cincinnati; (Keith) Indianapolis 24-29.  
 Jolly Jesters, Five (Loew) London, Can., 20-22; (Loew) Toronto 24-29.  
 Joson, Harry (Keith) Toledo, O., 20-22.  
 Jones, Gattison (Palace) Chicago; (Orpheum) Sioux City, Ia., 27-29.  
 Jones & Sylvester (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.  
 Juliet (Orpheum) Los Angeles.  
 Just Out Knickers (Davis) Pittsburg; (Empress) Grand Rapids, Mich., 24-29.  
**Kane, Morey & Moore (Fulton) Brooklyn 20-22.**  
 Kate & Wiley (Pantages) Spokane; (Pantages) Seattle 24-29.  
 Kauffman Bros. (Orpheum) New York 20-22.  
 Kavanaugh & Everett Revue (Metropolitan) Brooklyn 20-22.  
 Kay, Dolly (Golden Gate) San Francisco; (Orpheum) Fresno 27-29.  
 Keene & Williams (Palace) Cincinnati; (Hipp.) Cleveland 24-29.  
 Keuley, Julia (Greeley Sq.) New York 20-22.  
 Keuley & Wise (Pantages) Spokane; (Pantages) Seattle 24-29.  
 Kelly, Walter C. (Keith) Portland, Me.; (Albee) Providence, R. I., 24-29.  
 Kelly, Owen, & Co. (Palace) Waterbury, Conn.  
 Kelso & Demonda (Keith) Portland, Me.; (Keith) Lowell, Mass., 24-29.  
 Kelton, Pert (81st St.) New York.  
 Kennedy, James, & Co. (Capitol) Hartford, Conn.  
 Kenny, Mason & Scholl (Unique) Eau Claire, Wis., 20-22.  
 Kerr & Weston (Orpheum) Minneapolis.  
 Kilkenny Duo (Murray) Richmond, Ind., 20-22.  
 King Brothers (Broadway) New York.  
 King & Beatty (Palace) Cleveland.  
 Kirk & Collier (Poll) Wilkes-Barre, Pa.  
 Kirkland, Paul (Orpheum) San Francisco; (Orpheum) Los Angeles 24-29.

Kirkwood Trio (Miller) Milwaukee.  
 Kissen, Murray, & Co. (Broadway) Springfield, Mass.  
 Kitamura Japs (Bijou) Birmingham, Ala.  
 Kitaro Japs (Palace) Bridgeport, Conn.  
 Klee, Mal (Keith) Cincinnati; (Temple) Detroit 24-29.  
 Klein Bros. (Orpheum) Madison, Wis., 20-22; (State-Lake) Chicago 24-29.  
 Kleist, Paul, & Co. (State) Memphis, Tenn.  
 Klowe Revue (Palace) Chicago; (Orpheum) St. Louis 24-29.  
 Kryllon Sisters & Mack (Pantages) Tacoma, Wash., 24-29.  
 Kuehn, Kurt & Edith (Empress) Grand Rapids, Mich.  
 Kuhn Sisters (State) Memphis, Tenn.  
 Kuhns, Three White (Orpheum) Madison, Wis., 20-22.  
**LaFollette & Co. (Boulevard) New York 20-22.**  
 LaFrance & Byron (Pantages) Denver; (Pantages) Pueblo 27-29.  
 LaGros, The (Majestic) San Antonio, Tex.  
 LaMarr, Leona (Strand) Washington.  
 LaMont Trio (Rialto) Chicago.  
 LaPalencia Trio (Delancey St.) New York 20-22.  
 LaPearl, Roy (Loew) Montreal.  
 LaPere Revue (Pantages) San Francisco 24-29.  
 LaRocca, Roxy (Orpheum) Galesburg, Ill., 20-22; (Majestic) Bloomington 24-29; (Palace) Peoria 27-29.  
 LaRue & Hamilton (Orpheum) San Francisco 24-29.  
 LaTall & Vokes (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.  
 LaToy's Models (Palace) Indianapolis, Ind., 20-22; (Hipp.) Cleveland 24-29.  
 LaVergne, Paul & Walter (Palace) New Haven, Conn.  
 Ladd, Morgan & Co. (Crescent) New Orleans.  
 Ladellas, Two (Yonge St.) Toronto.  
 Lahr & Mercedes (Palace) Milwaukee; (Palace) Chicago 24-29.  
 Lambert & Fish (Orpheum) Minneapolis; (Orpheum) Madison, Wis., 24-29.  
 Lamont's Cockatoos (Grand) St. Louis; (Majestic) Springfield, Ill., 24-26.  
 Land of Tango (Pantages) Tacoma, Wash., 24-29.  
 Lane & Freeman (Proctor) Newark, N. J.; (Keith) Boston 24-29.  
 Lane & Harper (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.  
 Lang & O'Neil (Albee) Providence, R. I.; (Orpheum) Brooklyn 24-29.  
 Langgan, Dawson & Covert (Keith) Dayton, O., 20-22.  
 Lashay, George (Pantages) Winnipeg, Can.; (Pantages) Edmonton 24-29.  
 Laydon & Burke (Palace) Springfield, Mass.  
 LeMaire & Phillips (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 24-29.  
 LeMaire & Hayes (Palace) Chicago.  
 Lea, Emily (Palace) Milwaukee; (Palace) Chicago 24-29.  
 Lewis & Lockwood (Riverside) New York; (Bushwick) Brooklyn 24-29.  
 Leipzig (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 24-29.  
 Leland, Five (Novelty) Topeka, Kan., 20-22; (Globe) Kansas City, Mo., 24-26.  
 Leo, Louis (Yonge St.) Toronto.  
 Leonard & Barnett (Liberty) Lincoln, Neb., 20-22; (Electric) Kansas City, Kan., 24-26.  
 Lester, Noel, & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.  
 Lester, Doris & Al (Hipp.) Baltimore.  
 Let the Public Decide (Boulevard) New York 20-22.  
 Leviathan Orch. (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 24-29.  
 Levy, Bert (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.  
 Lewis & Brown (Pantages) Des Moines, Ia.  
 Lewis, J. C., & Co. (Lyric) Atlanta, Ga.  
 Lewis & Henderson (Broadway) Springfield, Mass.  
 Lewis, Flo (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.  
 Lime Trio (Orpheum) Des Moines, Ia.; (Orpheum) Winnipeg, Can., 24-29.  
 Little, Jack (Palace) Cincinnati.  
 Little Driftwood (Palace) New Orleans.  
 Little Pipifax & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 24-29.  
 Livingston, Murray (Pantages) Tacoma, Wash., 24-29.  
 Lloyd & Good (Keith) Lowell, Mass.  
 Locust Sisters (State) Newark, N. J.  
 Lomas Troupe (Pantages) Vancouver, Can.  
 London Steppers (58th St.) New York 20-22.  
 Long Tack Sam (Pantages) Des Moines, Ia.  
 Lopez, Vincent, & Band (Bushwick) Brooklyn.  
 Lopez, Vincent, Orch. (Orpheum) Champaign, Ill., 20-22.  
 Lordons, Three (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.  
 Louise & Mitchell (National) New York 20-22.  
 Lovely, Louise (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.  
 Lovenberg Sisters (Keith) Columbus, O.; (Palace) Cincinnati 24-29.  
 Lowry, Ed (Orpheum) Brooklyn; (Keith) Boston 24-29.  
 Loyal, Sylvia, & Co. (Keith) Philadelphia; (Maryland) Baltimore 24-29.  
 Lucas, Jimmie (Majestic) San Antonio, Tex.  
 Lucas & Inez (Orpheum) Los Angeles 24-29.  
 Lydell & Gibson (Columbia) Far Rockaway, N. Y.  
 Lydell & Macy (Hipp.) Terre Haute, Ind., 20-22; (Majestic) Springfield, Ill., 24-26.  
 Lyle & Virginia (Kedzie) Chicago 20-22; (Seventh St.) Minneapolis 23-29.  
 Lyons, George (Orpheum) Seattle, Wash.; (Orpheum) Portland, Ore., 24-29.  
 Lyons & Kyle (Gates) Brooklyn 20-22.  
 Lytall & Fant (Regent) New York 20-22; (Keith) Boston 24-29.  
**McDermott, Billy (Rialto) St. Louis; (Main St.) Kansas City 24-29.**  
 McDevitt, Kelly & Quinn (Proctor) Yonkers, N. Y., 20-22.  
 McFarlane, Geo., & Co. (Keith) Cincinnati; (Keith) Indianapolis, Ind., 24-29.  
 McGood, Lenon, & Co. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.  
 McKay & Ardine (Alhambra) New York; (Royal) New York 24-29.  
 McKintley, Neil (Empress) Grand Rapids, Mich.  
 McLellan & Carson (Orpheum) St. Louis.  
 McLeod, Tex (Keith) Syracuse, N. Y.; (Shea) Buffalo 24-29.  
 McNally, Kelly & DeWolfe (Rialto) Chicago.  
 McSweeney (Palace) New York.  
 McWaters & Tyson (Shea) Toronto; (Princess) Montreal 24-29.  
 Macart & Bradford (Lyric) Mobile, Ala.  
 Mack & Lane (Yonge St.) Toronto.  
 Mack & Stanton (Majestic) Chicago; (Palace) South Bend, Ind., 24-26.

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Mack & Brantley (Alhambra) Paris, France, 1-30.  
 Mack & Marion (Victoria) New York 20-22.  
 Mackaye, May, Trio (Lyric) Columbia, S. C.  
 Magley, Guy & Pearl (Princess) Montreal; (Keith) Syracuse, N. Y., 24-29.  
 Mahoney, Will (Keith) Indianapolis; (Keith) Columbus, O., 24-29.  
 Making the Movies (Orpheum) Wichita, Kan., 20-22.  
 Manley, Dave (Loew) Montreal.  
 Mann, Allyn, & Co. (Keith) Boston; (Temple) Rochester, N. Y., 24-29.  
 Mann & Lee (Loew) Ottawa, Can.  
 Manning & Glass (Orpheum) Detroit; (Fay) Rochester, N. Y., 24-29.  
 Manthey, Walter, & Co. (Majestic) San Antonio, Tex.  
 Marino & Martin (Palace) Chicago; (Hipp.) Terre Haute, Ind., 24-26.  
 Markey, Enid, & Co. (Keith) Philadelphia; (Maryland) Baltimore 24-29.  
 Marlin, Jim & Irene (Fulton) Brooklyn 20-22.  
 Marriage vs. Divorce (Ave. B) New York 20-22.  
 Marry Me (Pantages) Winnipeg, Can.; (Pantages) Edmonton, 24-29.  
 Mascottes, Eight (Roanoke) Roanoke, Va.  
 Mason & Cole Revue (Palace) New Haven, Conn.  
 Maxellos, Three (Hipp.) Baltimore.  
 Maxine & Bobby (Majestic) Chicago; (Grand) St. Louis 24-29.  
 Maxon & Brown (Crescent) New Orleans.  
 Mayhew, Stella (Gates) Brooklyn 20-22.  
 Medinas, Three (Keith) Philadelphia; (Orpheum) Brooklyn 24-29.  
 Medley & Dupree (Orpheum) Champaign, Ill., 20-22; (Grand) St. Louis 24-29.  
 Mehan & Newman (Temple) Detroit; (105th St.) Cleveland 24-29.  
 Mehlinger, Arrie (Shea) Buffalo; (Temple) Rochester, N. Y., 24-29.  
 Mohr & Eldridge (Majestic) Milwaukee; (Kedzie) Chicago 24-26.  
 Melroy Sisters (Lyric) Mobile, Ala.  
 Melva, June & Irene (Delancey St.) New York 20-22.  
 Mercedes (Palace) Indianapolis; (Keith) Columbus, O., 24-29.  
 Merrif, Sonia (Keith) Portland, Me.  
 Merritt & Conghlin (Hipp.) Baltimore.  
 Messerava, Wally, Trio (Revod) Canal Dover, O., 20-22.  
 Merton Mystery (Temple) Detroit; (Keith) Syracuse, N. Y., 24-29.  
 Meyers & Hanford (State) New York 20-22.  
 Minchua (Colonial) Erie, Pa.  
 Michon Bros. (Hill St.) Los Angeles.  
 Middleton, Jean (Columbia) Davenport, Ia., 20-22.  
 Mikado Opera Co. (Pantages) San Francisco; (Pantages) Los Angeles 24-29.  
 Miller Girls (Princess) Montreal.  
 Miller & Pears (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.  
 Miller, Packer & Seiz (American) New York 20-22.  
 Minstrel Monarchs, Five (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.  
 Mitchell, J. & E. (Flatbush) Brooklyn.  
 Monroe & Grant (Jefferson) New York 20-22; (Capitol) Union Hill, N. J., 24-26.  
 Monroe & Gratton (Pantages) Vancouver, Can.  
 Montana (Keith) Indianapolis.  
 Moore, Victor (Princess) Montreal.  
 Moore & Fields (Metropolitan) Brooklyn 20-22.  
 Moore, Geo., & Girls (Alhambra) New York; (Royal) New York 24-29.  
 Moore, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.  
 Moore & Freed (Keith) Washington; (Maryland) Baltimore 24-29.  
 Moore & Hager (Keith) Washington.  
 Moran & Mack (Alhambra) New York; (Keith) Syracuse, N. Y., 24-29.  
 Morati, Chas., Co. (Pantages) Seattle; (Pantages) Vancouver, Can., 24-29.  
 Morgan, Woolley Co. (Rialto) Chicago.  
 Morgan & Sheldon (Poll) Wilkes-Barre, Pa.  
 Morgan, Gene (Royal) New York.  
 Morris & Flynn (23rd St.) New York 20-22.  
 Morris & Campbell (Orpheum) St. Paul; (Hennepin) Minneapolis 24-29.  
 Morris & Shaw (Majestic) Paterson, N. J., 20-22.  
 Morrissey & Young (Palace) Bridgeport, Conn.  
 Morrissey, Will, & Co. (Capitol) Hartford, Conn.  
 Morton Bros. (LaSalle Garden) Detroit 20-22.  
 Morton, George (Murray) Richmond, Ind., 20-22; (Liberty) Terre Haute 24-26.  
 Morton, Lillian (Miller) Milwaukee.

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Orton, Four (Orpheum) Seattle; (Orpheum) Portland 24-29.  
 Purdock, Lew & Paul (Palace) Indianapolis 20-22; (Hipp.) Cleveland 24-29.  
 Purphy, Seator (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.  
 Purphy, Johnny (Majestic) Springfield, Ill., 20-22; (Grand) St. Louis 24-29.  
 Rurray, Marion (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 24-29.  
 Rurray & Oakland (Orpheum) San Francisco 17-29.  
 Rurray & Allen (Maryland) Baltimore; (Davies) Pittsburgh 24-29.  
 Rya, Olga, & Southland Entertainers (Capitol) Union Hill, N. J., 20-22.  
 Saggys, The Murray Richmond, Ind., 20-22; (Liberty) Terre Haute 24-26.  
 Sazimova, Mme. (Orpheum) Los Angeles 17-29.  
 Sell & Witt (Lyric) Mobile, Ala.  
 Sellon, Alma, & Co. (Palace) Bridgeport, Conn.  
 Sellon, Eddie (Majestic) San Antonio, Tex.  
 Sellon & Barry Boys (Orpheum) New York 20-22.  
 Selsons, Juggling (Alhambra) New York; (Royal) New York 24-29.  
 Sestor & Vincent (Pantages) Spokane 24-29.  
 Nevada, Lloyd, & Co. (Columbia) St. Louis; (Palace) Peoria, Ill., 24-29.  
 New York Hippodrome Four (Palace) Bridgeport, Conn.  
 Jewell & Most (State) Jersey City, N. J., 20-22.  
 Newhoff & Phelps (Orpheum) Oklahoma City, Ok., 20-22.  
 Newkirk & Meyer Sisters (Grand) Oshkosh, Wis., 20-22.  
 Newman, The (Orpheum) Grand Forks, N. D., 21-22; (Grand) Fargo 24-26.  
 Newport, Strik & Parker (Delancey St.) New York 20-22.  
 Nielson, Dorothy (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.  
 Night in Spain (Pantages) Pueblo, Col.; (World) Omaha 24-29.  
 Nixon & Sans (Imperial) Montreal.  
 Nolan, Paul, & Co. (105th St.) Cleveland; (Keith) Cincinnati 24-29.  
 Nonetta (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.  
 Norraine, Nada (Pantages) Denver; (Pantages) Pueblo 27-29.  
 North & Halliday (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.  
 Northern Collegians, Ten (Majestic) Springfield, Ill., 20-22; (Grand) St. Louis 24-29.  
 Norville Bros. (Miller) Milwaukee.  
 Norwood & Hall (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.  
 Norworth, Ned (Keith) Boston; (Albee) Providence, R. I., 24-29.  
 Nosses, Six Musical (Seventh St.) Minneapolis; (Liberty) Lincoln, Neb., 24-26.  
 Now and Then (Empress) Decatur, Ill., 20-22; (Grand) St. Louis 24-29.  
 O'Brien & Josephine (Imperial) Montreal; (Keith) Portland, Me., 24-29.  
 O'Halligan & Lovi (Orpheum) Joliet, Ill., 20-22.  
 O'Malley & Maxfield (Majestic) Bloomington, Ill., 20-22; (Palace) Peoria 24-26; (Orpheum) Joliet 27-29.  
 O'Meara, Tim & Kitty (Orpheum) New York 20-22.  
 O'Neil & Plunkett (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.  
 Old Chaps, Three (Keith) Toledo, O., 20-22.  
 Olga & Nicolas (Pantages) Vancouver, Can.  
 Olsen & Johnson (Keith) Indianapolis.  
 One, Ben Nee (Orpheum) Denver.  
 Orren & Drew (Lincoln) Chicago 20-22; (Majestic) Milwaukee 24-29.  
 Orton, Four (Main St.) Asbury Park, N. J., 20-22; (State) New Brunswick 24-26; (Capitol) Trenton 27-29.  
 Page, Jim & Betty (Greeley Sq.) New York 20-22.  
 Parker, Ethel, & Co. (Lyric) Birmingham, Ala.  
 Parker, Mildred (Lyric) Mobile, Ala.  
 Parks, Grace & Eddie (Victoria) New York 20-22.  
 Passing Parade (Pantages) San Diego, Calif.; (Hoyt) Long Beach 24-29.  
 Patricola (Keith) Washington; (Maryland) Baltimore 24-29.  
 Pearl, Myron (World) Omaha; (Pantages) Des Moines, Ia., 24-29.  
 Pepto (Imperial) Montreal.  
 Peroties, Les (Loew) Montreal.  
 Perez & Marguerite (Princess) Montreal; (Keith) Boston 24-29.  
 Pettleys, Five (Riverside) New York; (Keith) Syracuse, N. Y., 24-29.  
 Petrums, The (World) Omaha; (Pantages) Des Moines, Ia., 24-29.  
 Philbrick & DeVaux (Grand) Atlanta, Ga.  
 Phillips, Evelyn, & Co. (Strand) Washington.  
 Phondell Four (Fordham) New York 20-22.  
 Pierce & Ryan (Arcade) Jacksonville, Fla.  
 Pierpont, Laura (Golden Gate) San Francisco; (Hill St.) Los Angeles 24-29.  
 Pink Toes, Thirty (Pantages) Seattle; (Pantages) Vancouver, Can., 24-29.  
 Pinto & Boyle (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.  
 Pisanos, General, & Co. (Pantages) San Francisco; (Pantages) Los Angeles 24-29.  
 Polly & Oz (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.  
 Post & Dupree (Lyric) Kitchener, Ont., Can., 20-22.  
 Poster Girl (Pantages) Minneapolis 24-29.  
 Potter & Gamble (Colonial) Erie, Pa.  
 Powell Sextet (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.  
 Powers & Wallace (Orpheum) San Francisco; (Golden Gate) San Francisco 24-29.  
 Pressler & Klais (Royal) New York.  
 Prevost & Goulet (Pantages) Salt Lake City; (Orpheum) Ogden 24-29.  
 Prosper & Merritt (Pantages) Winnipeg, Can.; (Pantages) Edmonton 24-29.  
 Quinn & Caverly (Pantages) San Francisco; (Pantages) Los Angeles 24-29.  
 Quinn Bros. & Smith (State) Newark, N. J.  
 Lafayette's Dogs (Pantages) Hamilton, Can.; (Chateau) Chicago 24-29.  
 Rabies (Ben All) Lexington, Ky., 20-22.  
 Rabala, Princess (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.  
 Rapp, Harry (Palace) Rockford, Ill., 20-22; (Columbia) Davenport, Ia., 24-26; (Majestic) Cedar Rapids 27-29.  
 Raymond, Emma, Trio (Palace) Brooklyn 20-22.  
 Realm of Fantasia (Proctor) Newark, N. J.; (Keith) Washington 24-29.  
 Recco, Princess (Hipp.) Terre Haute, Ind., 20-22; (Majestic) Chicago 24-29.  
 Reck & Rector (Palace) Waterbury, Conn.  
 Recollections (Pantages) Toronto, Can.

Redford & Madden (Delancey St.) New York 20-22.  
 Redmond & Wells (Orpheum) Fresno, Cal.  
 Regan & Curless (Orpheum) Minneapolis; (Palace) St. Paul 24-29.  
 Reid, Warren Carl (Columbia) St. Louis; (Palace) Peoria, Ill., 24-26.  
 Remos, The (Palace) Cleveland; (Temple) Detroit 24-29.  
 Rentz, Rosa, Trio (Grand) St. Louis; (Novelty) Topeka, Kan., 24-26.  
 Renzetti & Gray (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.  
 Reuters, The (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 24-29.  
 Rhoda & Brochell (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.  
 Rich & Banta (Orpheum) Sioux Falls, S. D., 20-22; (Liberty) Lincoln, Neb., 27-29.  
 Richardson, Frank E. (Jefferson) New York 20-22.  
 Ridgeway, Fritz (Empress) Grand Rapids, Mich.  
 Right or Wrong (Colonial) Erie, Pa.; (Keith) Dayton, O., 24-29.  
 Rinaldo (Pantages) Salt Lake City; (Orpheum) Ogden 24-29.  
 Ripon, Alf, & Jiggs (Grand) Shreveport, La.  
 Ritter & Armstrong (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.  
 Roberts, Renee, & Orch. (Colonial) Erie, Pa.  
 Roberts, R. & W. (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.  
 Roberts, Joe (Pantages) Minneapolis 24-29.  
 Robey & Gould (Grand) Oshkosh, Wis., 20-22.  
 Robinson & Pierce (Pantages) Tacoma, Wash., 24-29.  
 Rogers & Allen (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.  
 Rogers, Will & Mary (Colonial) Erie, Pa.  
 Roland, Ruth (Golden Gate) San Francisco; (Hill St.) Los Angeles 24-29.  
 Rolle, Willie (Orpheum) Seattle; (Orpheum) Portland 24-29.  
 Rome & Gaut (Golden Gate) San Francisco 24-29.  
 Roman & Dolls (Pantages) Salt Lake City; (Orpheum) Ogden 24-29.  
 Rooney & Bent (Orpheum) Brooklyn.  
 Rose, Jack (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.

Sargent & Marvin (Main St.) Kansas City, Mo.; (Orpheum) Des Moines, Ia., 24-29.  
 Saul & Lytell Twins (Electric) Joplin, Mo., 20-22.  
 Saxton & Parrell (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 24-29.  
 Saytons, The (Palace) South Bend, Ind., 20-22; (Majestic) Milwaukee 24-29.  
 Schenck, Willie (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.  
 Schwiller, Jean (Keith) Boston; (Keith) Syracuse, N. Y., 24-29.  
 Seach Lada & Lassies (Empress) Grand Rapids, Mich.; (105th St.) Cleveland 24-29.  
 Seabury, William (State-Lake) Chicago.  
 Sealo (125th St.) New York 20-22.  
 Seehacks, The (Gary O. H.) Gary, Ind., 20-22; (Strand) Kokomo 24-26.  
 Seed & Austin (Palace) Milwaukee; (State-Lake) Chicago 24-29.  
 Seeley, Blossom, & Boys (Columbia) Davenport, Ia., 20-22.  
 Senators, Three (American) Chicago 20-22.  
 Seymour, Lew, & Co. (Hipp.) Cleveland.  
 Seymour, Harry & Anna (Fifth Ave.) New York 20-22.  
 Shadowland (Pantages) Spokane; (Pantages) Seattle 24-29.  
 Sharp's Billy, Revue (Orpheum) Denver; (Columbia) Davenport, Ia., 24-26.  
 Shaw, Billie, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.  
 Shaw & Lee (Albee) Providence, R. I.  
 Shaw, Lella, & Co. (Miller) Milwaukee.  
 Shayne, Al (Greenpoint) Brooklyn 20-22.  
 Shea, Thos. E. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.  
 Sheik, The (Shea) Buffalo; (Shea) Toronto 24-29.  
 Sherry, Matt & Chas. (Orpheum) Brooklyn.  
 Sherman, Van & Hyman (State) New York 20-22.  
 Sherri, Revue (Franklin) New York 20-22.  
 Shielis, J. & H. (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 24-29.  
 Shirley, Eva (Orpheum) Omaha, Neb.; (Orpheum) Sioux City, Ia., 24-26.  
 Show Off, The (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.

Stellar Saxophone Quintet (Liberty) Lincoln, Neb., 20-22.  
**WALTER STANTON**  
 The Giant Rooster, Care The Billboard, Chicago, Ill.  
 Stepping Foot (Poll) Worcester, Mass.  
 Sterlings, The (Palace) Springfield, Mass.  
 Sternads, Two (Majestic) Milwaukee.  
 Stoddard, Harry (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 24-29.  
 Stone & Hayes (Palace) Rockford, Ill., 20-22; (Strand) Kokomo 24-26.  
 Stone & Hall (Lyric) Atlanta, Ga.  
 Stonehouse, Ruth (Pantages) San Francisco 24-29.  
 Stranded (Yonge St.) Toronto.  
 Strobel & Merton (Shea) Buffalo; (Shea) Toronto 24-29.  
 Strouse, Jack (Pantages) Pueblo, Col.; (World) Omaha 24-29.  
 Stutz & Bingham (State) Buffalo.  
 Sullivan & Myers (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.  
 Sully & Houghton (Orpheum) Omaha, Neb.; (Columbia) Davenport, Ia., 27-29.  
 Sully, Rogers & Sully (Fair) Springfield, Mass.; (Fair) Rochester, N. H., 24-29.  
 Sultan (Bushwick) Brooklyn; (Keith) Philadelphia 24-29.  
 Sumner, Fred, Co. (Majestic) Dallas, Tex.; (Majestic) Houston 23-29.  
 Sunshine Kiddies (Park) Franklin, Pa.; (Colonial) New Castle 24-29.  
 Suter, Ann (Capitol) Union Hill, N. J., 20-22.  
 Swalley & Galnes (Capitol) San Francisco.  
 Sweeney & Walters (Orpheum) Los Angeles; (Hill St.) Los Angeles 24-29.  
 Swor & Conroy (Orpheum) St. Louis.  
 Sydners, Royal (Palace) Milwaukee; (Palace) Chicago 27-29.  
 Sykes, Harry, & Co. (Liberty) Lincoln, Neb., 20-22; (Avenue) East St. Louis, Ill., 24-26; (Lincoln) Belleville 27-29.  
 Sylvester Family (Orpheum) Denver 24-29.  
 Taylor, Howard, & Them (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.  
 Tellegen, Los (Flatbush) Brooklyn.  
 Tempest & Dickinson (Orpheum) New Orleans.  
 Ten Eyck & Wiley (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 24-29.  
 Terry, Sheila, & Co. (Palace) New Haven, Conn.  
 Texas Comedy Four (Imperial) Montreal; (Keith) Portland, Me., 24-29.  
 Thank You Doctor (Orpheum) Des Moines, Ia.; (Orpheum) St. Louis 24-29.  
 Thornton & Squires (Majestic) San Antonio, Tex.  
 Tiberio, Alba (Proctor) Newark, N. J.; (Palace) New York 24-29.  
 Tieman's, Tad, Orch. (Lyric) Richmond, Va.  
 Tilyon & Rogers (Empress) Decatur, Ill., 20-22.  
 Toner, Tommy, & Co. (Majestic) Grand Island, Neb., 20-22; (Wall) Fremont 24-26.  
 Tony & Norman (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 24-29.  
 Toto (Shea) Buffalo; (Shea) Toronto 24-29.  
 Tower & D'Hortes (Orpheum) St. Louis; (Orpheum) Memphis 24-29.  
 Towle, Joe (Orpheum) Des Moines, Ia.  
 Travers & Douglas (106th St.) Cleveland.  
 Trella Trio (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.  
 Trip to Hitland (Poll) Wilkes-Barre, Pa.  
 Trovate (Hipp.) Baltimore.  
 Tucker, Sophie (Orpheum) Fresno, Calif.; (Orpheum) Oakland 24-29.  
 Tubes & Steps (Ben All) Lexington, Ky., 20-22; (LaSalle Garden) Detroit 24-26.  
 Turner & Grace (Warwick) Brooklyn 20-22.  
 U S Jazz Band (Empress) Grand Rapids, Mich.  
 Ullis & Clark (Pantages) Pueblo, Col.; (World) Omaha 24-29.  
 Vadi, Maryon, & Ballet (Proctor) Mt. Vernon, N. Y., 20-22.  
 Valda, Mlle., & Co. (Orpheum) Wichita, Kan., 20-22.  
 Valentine & Ball (Keith) Portland, Me.; (Keith) Lowell, Mass., 24-29.  
 Valentine, Mrs. Rodolph (Orpheum) Omaha, Neb.  
 Van & Belle (Hill St.) Los Angeles.  
 Van Bros. (Bijou) Birmingham, Ala.  
 Van Hoven (Columbia) Davenport, Ia., 20-22.  
 Vanity, Mlle., & Co. (Capitol) Hartford, Conn.  
 Variety Pioneers (125th St.) New York 20-22.  
 Vavara, Leon (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 24-29.  
 Verza, Nick & Gladys (Strand) Washington.  
 Vernon, Hope (Roanoke) Roanoke, Va.  
 Versatile Quintet (Electric) Kansas City, Kan., 20-22; (Electric) St. Joseph, Mo., 24-26.  
 Verstile Sextet (Proctor) Yonkers, N. Y., 20-22.  
 Victoria & Dupree (Orpheum) Sioux City, Ia., 20-22.  
 Vine & Temple (Pantages) Vancouver, Can.  
 Visser & Co. (Empress) Grand Rapids, Mich.  
 Walsh & Ellis (Bijou) Savannah, Ga.  
 Walters & Walters (Hamilton) New York 20-22; (Alhambra) New York 24-29.  
 Walters & Stern (Capitol) Hartford, Conn.  
 Walton & Brandt (Hipp.) Cleveland.  
 Walton, Bert (Metropolitan) Brooklyn 20-22.  
 Wanka (Orpheum) St. Louis; (Orpheum) Memphis 24-29.  
 Wanner & Palmer (Lincoln) Chicago 20-22; (Palace) Peoria 24-26.  
 Ward & Raymond (Pantages) Winnipeg, Can.; (Pantages) Edmonton 24-29.  
 Ward & Zeller (Loew) London, Can.  
 Ward Sisters & Co. (Lyric) Atlanta, Ga.  
 Ward & Dooley (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.  
 Ward Bros. (Grand) Shreveport, La.  
 Ward, Frank (Fulton) Brooklyn 20-22.  
 Washington, Little George (Poll) Worcester, Mass.  
 Watson, J. K. (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 24-29.  
 Watson, Harry (Palace) Milwaukee; (Palace) St. Paul 24-29.  
 Watson's Bel hops (Keith) Dayton, O., 20-22.  
 Watts & Hawley (Broadway) New York.  
 Wayne, Clifford, Trio (Majestic) Chicago; (Kedzie) Chicago 27-29.  
 Weak Spot (Keith) Dayton, O., 20-22; (Palace) Cincinnati 24-29.  
 Weaver Bros. (Orpheum) New Orleans, La.  
 Weber & Ridor (Palace) New York; (Maryland) Baltimore 24-29.  
 Weber & Elliott (Pantages) Los Angeles; (Pantages) San Diego 24-29.  
 Weems, Walter (National) New York 20-22.  
 Welch, Ben (Lilvert) Brooklyn 20-22.

### A FEW MORE LEFT

WE received from the pressroom a few copies of the Fall Special Number of The Billboard in excess of our requirements. These few copies, less than five hundred, are now on hand. To any of those who might have been disappointed at the newsstands, we will send a copy upon receipt of 15c, the retail price. Use the attached order blank and order now, as the supply will last but a short time.

THE BILLBOARD PUBLISHING CO.,  
 Cincinnati, Ohio:  
 Please send copies of the Fall Special Number of The Billboard to the following names at the addresses given. I enclose \$..... for these copies at the rate of 15c each.

Rose, Harry (Rialto) St. Louis.  
 Rose & Dell (Kedzie) Chicago 20-22; (Rialto) Racine, Wis., 27-29.  
 Rose's Midgets (Central) Jersey City, N. J.  
 Rosini, Carl, & Co. (Prospect) Brooklyn 20-22.  
 Ross & Maybelle (Emery) Providence.  
 Ross, Phil & Eddie (Palace) Springfield, Mass.  
 Ross & Roma (Poll) Bridgeport, Conn.  
 Ross, Eddie, (Princess) Montreal; (Palace) Cleveland 24-29.  
 Roth, Dave (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 24-29.  
 Roy & Arthur (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.  
 Royal Gascoignes (Columbia) Far Rockaway, N. Y.  
 Royce, Ruby (Majestic) Chicago.  
 Roye & Maye (Keith) Washington.  
 Rozellas, Two (State) Jersey City, N. J., 20-22.  
 Rubeville Comedy Four (Orpheum) Wichita, Kan., 20-22.  
 Rubeville (125th St.) New York 20-22.  
 Rubini Sisters, Four (Orpheum) Tulsa, Ok., 20-22.  
 Rudell & Dunegan (Regent) New York 20-22.  
 Rudinoff (Pantages) San Francisco 24-29.  
 Ruloff & Elton (Pantages) Portland, Ore.  
 Ruvoa, Shura (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 24-29.  
 Russell & Pierce (Emery) Providence.  
 Russell & Titus (Rialto) Chicago.  
 Russell & Marconi (Keith) Portland, Me.; (Keith) Lowell, Mass., 24-29.  
 Ryan, Thos. J. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.  
 Sargent, Frank & Co. (Majestic) Springfield, Ill., 20-22; (Hipp.) Terre Haute, Ind., 24-26.  
 Silvers & Ross (Majestic) Grand Island, Neb., 20-22; (Liberty) Lincoln 24-26.  
 Sinclair & Gasper (Shea) Buffalo; (Shea) Toronto 24-29.  
 Skelly & Heit Revue (Miller) Milwaukee.  
 Skipper, Kennedy & Reeves (Electric) St. Joseph, Mo., 20-22.  
 Sisko's Revue (Palace) Cincinnati.  
 Sloan, Bert (State) Jersey City, N. J., 20-22; (81st St.) New York 24-29.  
 Sloane, Gladys, & Co. (National) New York 20-22.  
 Smith, Tom (Franklin) New York 20-22; (Royal) New York 24-29.  
 Snappy Steppers, Three (Palace) Brooklyn 20-22.  
 Solar, Willie (Keith) Philadelphia; (Davis) Pittsburgh 24-29.  
 Soli Bros. (Orpheum) Oklahoma City, Ok., 20-22.  
 Son Dodger (Orpheum) Sioux City, Ia., 20-22.  
 Sonta & Co. (Broadway) Springfield, Mass.  
 Songs & Scenes (Emery) Providence.  
 Southern, Jean (Riverside) New York.  
 Sowers & Steger (Poll) Worcester, Mass.  
 Specht, Paul, & Band (Keith) Washington; (Keith) Philadelphia 24-29.  
 Spectacular Seven (Pantages) Los Angeles; (Pantages) San Diego 24-29.  
 Speeders, The (Pantages) Minneapolis 24-29.  
 Spencer & Williams (Bushwick) Brooklyn.  
 Splendids, Les (Orpheum) Oklahoma City, Ok., 20-22.  
 Springtime (23rd St.) New York 20-22.  
 Stafford & Louise (Riverside) New York.  
 Stanley & McNabb (Columbia) Davenport, Ia., 20-22; (Majestic) Cedar Rapids 24-26.  
 Stanley, Bertie & Beth (Bijou) Birmingham, Ala.  
 Stanley, Arch (Greeley Sq.) New York 20-22.  
 Stanley, Geo., & Sister (Novelty) Topeka, Kan., 20-22; (Globe) Kansas City, Mo., 24-26.  
 Stanley & Birnes (Orpheum) San Francisco; (Orpheum) Oakland 24-29.  
 Stanleys, The (Orpheum) St. Paul; (Hennepin) Minneapolis 24-29.  
 Stanton, V. & E. (Keith) Philadelphia; (Riverside) New York 24-29.  
 Stars of Future (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.



Wells, Billy, & Belair Twins (Pantages) Ta- coms, Wash., 24-29. Weston & Elina (58th St.) New York 20-22. Weston, Billy, & Co. (Pantages) Vancouver, Can. Wheeler & Potter (Globe) Kansas City, Mo., 20-22; (Electric) Joplin 24-26. Wheeler, B. & B. (Royal) New York; (Al- hambra) New York 24-29. Wheeler Trio (Globe) Kansas City, Mo., 20-22; (Orpheum) Lincoln, Neb., 23-29. White, Harry (Orpheum) Boston. White, Frances (Orpheum) San Francisco 17-29. White, Bob (Liberty) Lincoln, Neb., 20-22; (Electric) St. Joseph, Mo., 24-26. White Bros. (Gates) Brooklyn 20-22. Whitfield & Ireland (Lyric) Birmingham, Ala. Whitting & Burt (Orpheum) Los Angeles 24-29. Widener, Rusty (Grand) Centraia Ill., 20-22; (Lincoln) Belleville 24-26; (Avenue) East St. Louis 27-29. Williams & Wolfes (Palace) New York; (Shea) Buffalo, N. Y., 24-29. Williams & Taylor (Bushwick) Brooklyn. Williams & Clark (Orpheum) Sioux City, Ia., 20-22; (Majestic) Grand Island, Neb., 27-29. Williams & Roseve (Ave. B) New York 20-22. Willie Bros. (Word) Omaha; (Pantages) Des Moines, Ia., 24-29. Willis, Bob (Orpheum) Champaign, Ill., 20-22; (Hipp.) Terre Haute, Ind., 24-26. Wilson, Jack, & Co. (Fathus) Broc'lyn. Wilson & Jerome (23rd St.) New York 20-22. Wilson, Geo. & Addie (Pantages) Toronto. Wilson & Kelly (Loew) Ottawa, Can. Wilson, Frank (Shea) Toronto; (Princess) Mon- treal 24-29. Wilson Bros. (Main St.) Kansas City; (Pal- ace) Milwaukee 24-29. Wilton, Bob (Riverside) New York; (Orpheum) Brooklyn 24-29. Winton Bros. (Orpheum) Ogden, Utah; (Pan- tages) Denver 24-29. Wireless Radio Ship (Proctor) Mt. Vernon, N. Y., 20-22. Wohlman, Al (Keith) Columbus, O.; (Keith) Indianapolis, Ind., 24-29. Wolzast & Girtle (Metropolitan) Brooklyn 20- 22. Wonder Seal (Seventh St.) Minneapolis; (Ma- jestic) Cedar Rapids, Ia., 24-26. Wood, George (Keith) Syracuse, N. Y.; (105th St.) Cleveland 24-29. Worden Bros. (Orpheum) New York 20-22. World of Make Believe (Shea) Buffalo; (Shea) Toronto 24-29. Worman & Mack (Pantages) Hamilton, Can.; (Chateau) Chicago 24-26. Wright & Dietrich (Keith) Winston-Salem, N. C. Wurnello (Majestic) Findlay, O., 20-22.

Francis & Biggs; (Fair) Clinton, Minn., 19-22. Gaylor Bros.; (Fair) Adrian, Mich., 18-21; (Ex- position) North Judson, Ind., 25-28. Henderson, Gus; (Fair) Centerville, Mich., 18- 21; (Fair) Warsaw, Ind., 25-29. Katonas, The; (Fair) Marshall, Mich., 18-21. Leach-Wallin Trio; (Fair) Springfield, Mass., 17-22.

THE FLYING LARAZOLAS

"Yes" we are not laying off. Cimarron, Kan., Sept. 20, 21, 22 (Fair). Liebman, Rube; (Fair) Hutchinson, Kan., 17- 22; (Fair) Oklahoma City, Ok., 24-29. Mack & LaRue; David City, Neb., 17-22; May- wood 24-29. Martin & Martin; (Shrine Circus) Beaumont, Tex., 17-22. Maxwell Trio; (Fair) Seymour, Tex., 17-22; (Fair) Garden City, Kan., 24-29. McCune Grant Trio; (Shriners' Circus) Sapulpa, Ok., 17-22. Meredith, Sensational; (Fair) Barrie, Ont., Can., 17-22; (Fair) Essex 24-29.

Marvelous MELVILLE

Producing the World's Greatest Open Air Attraction. Care Billboard, New York. Oliver, Dare-Devil; Plainville, Conn., 17-22; (Fair) Brockton, Mass., Oct. 1-6. Reeds, Four; (Fair) Brighton, Col., 17-21; (Fair) Beatrice, Neb., 24-29. Rich, Harry; Oshkosh, Wis., 17-22.

HARRY RICH

THE MAN WHO FLIRTS WITH DEATH. Highest Aerial Act on Earth. Address MISS ETHEL ROBINSON, 292 South State Street, Chicago, Ill. Telephone, Wabash 5488. Uncle Hiram & Aunt Lucindy Birdseed; (Fair) Weston, W. Va., 17-22; (Fair) Trenton, N. J., 24-29. Vincent, Earl; Weston, W. Va., 18-21. Webb, Capt. George; (Fair) Winona, Minn., 17-21; (Fair) St. Peter 23-25; (Fair) Red Wing 25-27. Wilhuts, The; (Fair) Watertown, Wis., 17-22; (Fair) Beaver Dam 24-29.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Cberkasky; Boston, Mass., 30. Rhonda Welsh Male Glee Singers; Montreal, Can., Oct. 1-2. San Carlo Opera Co.; (Century) New York Sept. 17-Oct. 20. Schipa, Tito; (Carnegie Hall) New York Oct. 1.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Able's Irish Rose; (Grand) Toronto, Can., 17- 22. Able's Irish Rose; (Republic) New York May 22, indef. Ardner; (Geo. M. Coban) New York May 26, indef. Aren't We All; with Cyril Maude; (Gaiety) New York May 21, indef. Artists and Models; (Shubert) New York Aug. 16, indef. Bat, The (New England Co.); Franklin, N. H., 19; Claremont 20; Keene 21; Fitchburg, Mass., 22; (Worcester) Worcester 24-29. Breaking Point, The; (Klaw) New York Aug. 16, indef. Bringing Up Father on Broadway, E. J. Car- penter, mgr.; Bessemer, Mich., 19; Ironwood 20; Bessemer 21; Ashland Wis., 22; Brai- nard, Minn., 24; St. Cloud 25; Willmar 26; Pipestone 27; Luverne 28. Cat and the Canary; (Shubert-Jefferson) St. Louis 17-22; (Shubert) Kansas City 23-29. Cat and the Canary; (Plymouth) Boston Sept. 3, indef. Champs; (Playhouse) New York Sept. 19, indef. Changelings, The; (Henry Miller's) New York Sept. 17, indef. Chauve-Souris; (Johnson's) New York Sept. 3, indef. Children of the Moon; (Comedy) New York Aug. 15, indef. Clinging Vine, The, with Peggy Wood; (Ill- inois) Chicago Sept. 9, indef. Connie Goes Home; (40th St.) New York Sept. 3, indef. Cow, James, in Juliet; (Shubert) Kansas City, Mo., 17-22. Crooked Square; (Hudson) New York Sept. 10, indef. Dancing Honeymoon; (Apollo) Chicago Sept. 2, indef. Dangerous People; (Shubert) Cincinnati 17-22. Devil's Disciple, The; (Garrick) New York April 23, indef. Dew Drop Inn, with James Barton; (Chestnut St.) Philadelphia Sept. 10, indef. Fool, The; (Selwyn) Chicago Sept. 2, indef. Fool, The (Co. C); Petersburg, Va., 19; Char- lottesville 20; Staunton 21; Roanoke 22. Gingham Girl; (Garrick) Chicago Sept. 3, indef. Give and Take, with Mann & Sidney; (Adelphi) Philadelphia Sept. 10, indef. Go-Go, J. E. Cort, mgr.; Reading, Pa., 20; Harrisburg 21-22; Wilkes-Barre 24; Scranton 25-29; Binghamton, N. Y., 27; Schenectady 28-29. Good Old Days, The; (Broadhurst) New York Aug. 9, indef. Greenwich Village Follies; (Winter Garden) New York Sept. 17, indef. Helen of Troy, New York; (Selwyn) New York June 19, indef. Home Fires; (Ambassador) New York Aug. 20, indef. I'll Say She Is; (Shubert) Boston Sept. 3, indef. In Love With Love; (Biltz) New York Aug. 6, indef. Jolly Roger, The (National) New York, Aug. 30, indef. Last Warning; (Garrick) Philadelphia Sept. 10, indef. Lightnin'; (Broad St.) Philadelphia Sept. 10, indef. Little Miss Beardard, with Irene Bordon; (Lyceum) New York, Aug. 28, indef. Little Nellie Kelly; (Furrost) Philadelphia Sept. 10, indef.

Little Jessie James; (Longacre) New York Aug. 15, indef. Loyalties; (Tremont) Boston Sept. 24, indef. Lullaby, The, with Florence Reed; (Knicker- bocker) New York Sept. 17, indef. Magnolia; (Liberty) New York, Aug. 27, indef. Marionette Players; (Frollic) New York Sept. 10, indef. Mary, Mary, Quite Contrary, with Mrs. Fiske; (Belasco) New York Sept. 11, indef. Merton of the Movies; (Cort) New York Nov. 13, indef. Music Box Revue; (Music Box) New York Sept. 17, indef. Nine o'Clock, James Richards, mgr.; Fergus Falls, Minn., 20-21; Alexandria 22; Oakes 23; Sauk Center 24; Long Prairie 25; Staples 26; Brainerd 27-28. O'Hara, Fiske, in Jack of Hearts, A. Pitou, mgr.; Austin, Minn., 19; Albert Lea 20; Owatonna 21; Mankato 22-23; Faribault 24; Mason City, Ia., 25-26; Fort Dodge 27; Water- loo 28-29. Old Homestead, Ben Frost, mgr.; Gardner, Mass., 19; Worcester 20-22; Claremont, N. H., 24; Brattleboro, Vt., 25-26; Bellows Falls 27. Partners Again, with Bernard & Carr; Detroit, Mich., 16-22; Grand Rapids 23-24; Ft. Wayne, Ind., 25; Lafayette 26; Champaign, Ill., 27; Bloomington 28; Peoria 29. Patton, W. B., in The Slow Poke, Frank B. Smith, mgr.; Crawfordsville, Ind., 20; Bloom- field 21; Bicknell 23; Robinson, Ill., 24; Van- dalia 25; Nokomis 26; Taylorville 27; Lincoln 28; Carlinville 29. Polly Preferred, with Genevieve Tobin; (La Salle) Chicago Sept. 9, indef. Poppy, with Madge Kennedy; (Apollo) New York Sept. 3, indef. Peter Weston, with Frank Keenan; (Harris) New York Sept. 18, indef. Rain, with Jeanne Engels; (Maxine Elliott) New York Nov. 7, indef. Red-Light Annie, with Mary Ryan; (Morosco) New York Aug. 21, indef. Right Is Might, with Leo Ditrachstein; (Lyric) Philadelphia Sept. 10, indef. Rise of Rosie O'Reilly; (Tremont) Boston May 21, indef. Runnin' Wild, with Miller & Lyles; (Selwyn) Boston Sept. 3, indef. Sally, with Marilyn Miller and Leon Errol; (New Amsterdam) New York Sept. 17, indef. Sally, Irene and Mary; (Wilbur) Boston Aug. 6, indef. Seventh Heaven; (Booth) New York Oct. 30, indef. Shuffle Along (Geo. Winth's), Clem T. Schaefer, mgr.; Sioux Falls, S. D., 19-20; Luverne, Minn., 21; Watertown, S. D., 22-24; Mankato, Minn., 25; Austin 26; Faribault 27; Owatonna 28; Rochester 29. Spice of 1922, Edward L. Bloom, mgr.; Red- lands, Calif., 20; Riverside 21; San Bernar- dino 22; Ogden, Utah, 24; Salt Lake City 25-26; Rock Springs, Wyo., 27; Cheyenne 28; Greeley, Col., 29. Spring Cleaning; (Adelphi) Chicago Sept. 9, in- def. Sunup; (Lenox Hill) New York May 24, indef. Thank-U; (Hollis) Boston, Mass., Sept. 17, in- def. Three Little Business Men; (Thomashefsky's) New York Sept. 8, indef. Tweedles; (Frazee) New York Aug. 13, indef. Two Fellows and a Girl; (Vanderbilt) New York July 19, indef. Uncle Tom's Cabin (Newton & Livingston's Eastern), Thos. Alton, bus. mgr.; Niles, O., 19; New Castle, Pa., 20; Elwood City 21; Beaver Falls 22; Ashabula, O., 24; Paines- ville 25; Elyria 26; Lorain 27; Sandusky 28; Warren 29. Uncle Tom's Cabin (Newton & Livingston's Western), Thos. Alton, bus. mgr.; Willard, O., 19; Mansfield 20; Ashland 21; Well- ington 22; Wadsworth 24; Barberton 25; Bayvega 26; Kent 27; Wooster 28; Tiffin 29. Uncle Tom's Cabin (Wm. H. Kibbe's Co. A); Red Wing, Minn., 19; Faribault 20-21; St. Peter 22; Mankato 23; Pipestone 24; Albert Lea 25; Decorah, Ia., 26; Dubuque 27-29. Uncle Tom's Cabin (Wm. H. Kibbe's Co. B); Marion, Ill., 19; Benton 20; W. Frankfort 21; Ziegler 22; Christopher 23; Duquoin 24; Ses- ser 25; Herrin 26; Murphysboro 27; Terre Haute, Ind., 28. Up She Goes; (Studebaker) Chicago Aug. 19, indef. Ventures of 1923; (Earl Carroll) New York July 2, indef. We've Got To Have Money; (Plymouth) New York Aug. 29, indef. Whispering Wires; (Walnut St.) Philadelphia Sept. 17, indef. Whispering Wires; (Princess) Chicago Aug. 12, indef. White's, George, Scandals; (Globe) New York June 18, indef. Whole Town's Talking; (Bijou) New York Aug. 22, indef. Wildflower; (Casino) New York Feb. 7, indef. Woman on the Jury; (Edging) New York Aug. 15, indef. Wynn, Ed, in The Perfect Fool, Bert C. Whit- ney, mgr.; Canton, O., 19; Youngstown 20- 22; Toledo 23-25; Saginaw, Mich., 27; Grand Rapids 29-30. You and I, with Lucille Watson; (Playhouse) Chicago Sept. 9, indef. Zander the Great, with Alice Brady; (Powers) Chicago Sept. 2, indef. Zeno; (48th Street) New York Aug. 25, indef. Ziegfeld Follies; (Colonial) Boston, Mass., Sept. 17, indef.

Crawford's, Jack, Orch.; La Fayette, Ind., 17- 22. DeCola's Band; Trenton, Tenn., 17-22; Jack- son, Mo., 24-29. Dixie Serenaders, Tom O'Kelly, mgr.; (Linger Longer Lodge) Raleigh, N. C., indef. Duncan's Mile High Orch.; (Empress Rustie Garden) Omaha, Neb., indef. Eubank's, Phillip Lee, Orch.; (St. Anthony Ho- tel) San Antonio, Tex., Sept. 4, indef. Fingerhut's Band; (Fair) Roanoke, Va., 17-22; (Fair) Lynchburg 24-29. Fink's, Howard, Band; (Fair) Poplar Bluff, Mo., 17-22; (Fair) Caruthersville 24-29. Harris', Harry P., Orch.; (Knickerbocker) Nashville, Tenn., indef. Harris', Al, Band; York, Neb., 17-22. Hartigan Bros.' Orch., J. W. Hartigan, Jr., mgr.; Youngstown, O., 20-22; Akron 24-26; Willard 28; Postoria 29. Holland's Champlain Five; (Lake Champlain) Whitehall, N. Y., until Sept. 21. Knicker's Society Orch.; (Highland Country Club) Pittsburgh, Pa., indef. King's, K. L., Band; Spencer, Ia., 25-29. Kirkham's, Don, Serenaders; (Winter Garden) Portland, Ore., Sept. 8, indef. Landry's, Art, Orch.; Cedar Rapids, Ia., 20; Waterloo 21; Sioux City 22; (Corn Palace) Mitchell, S. D., 23-29. Laurier's Band; (Fair) Charlottesville, Va., 18- 21. Macdaford's, Bob, Orch.; (Trenton) Lynchburg, Va., indef. Maestros Dance Orch., Con White, dir.; (Lake Roscoe) Roscoe, Ill., until Sept. 25. McDowell's, Adrian, Dixie Syncopators; (New Princess) Honolulu, Hawaii, indef. McSparron's Band; West Frankfort, Ill., 17-22. Neel's, Carl, Band; Crittenden, Va., 17-22; Smithfield 24-29. Ozely's, Harold, Society Entertainers; (Du- quene Winter Garden) Pittsburg, Pa., indef. Sacco's Band; Cleburne, Tex., 17-22. Spindler's, Harry, Orch.; (Beaux Art Cafe) At- lantic City, N. J., Sept. 10, indef. Thoma, Wit, Orch.; Clarksburg, W. Va., 17-22. Tivoli Rainbow Orch.; (Tivoli Ballroom) Racine, Wis., indef. Turner's Serenaders, J. C. Turner, Jr., mgr.; (Fais Royal) Worcester, Mass., indef. Warner Seven Aces, Thomas M. Brannon, bus. mgr.; (Piedmont Driving Club) Atlanta, Ga., indef.

Blackburn's, Geo. W., Million-Dollar Baby Co.; (Rivoli) Columbia, S. C., 17-22. Broadway Pippins, Frank Maley, mgr.; (Ma- jestic) Cleveland, O., 9-22. Brown's, Mary, Tropical Maids; (Globe) Wash- ington, Pa., 17-22; (Elks' Grand) Belleair- e, O., 24-29. Clifford's, George, Fen & Ginger Revue; (Prin- cess) Quebec City, Que., Can., indef. Delmar's, Chic, Stratford Revue; (Rotary Stock) Detroit, Mich. Drake & Walker's Co. and Jazz Band; (Oklab) Bartlesville, Ok., 17-22; (Orpheum) Joplin, Mo., 24-29. Estelle's Isle of Mirth, Paul Milmar, mgr.; (State) Allama, O., 17-22. Flappers of 1923, Eddie Trout, mgr.; (Orphe- um) Joplin, Mo., 17-22. Folly Town Maids, Arthur Higgins mgr.; (Cen- tral) Danville, Ill., until Nov. 1. French Follies Co., Ansdan & Keefe, mgrs.; (Sun) Springfield, O., 17-22. Gerard's, Carolins, Whirl of Girls; (Indef) Greensboro, N. C., 17-22. Honey Bunch; (Regent) Lansing, Mich., indef. Humphreys, Bert, Dancing Buddies; (Airdome) Miami, Fla., Sept. 10, indef. Hurley's All-Jazz Revue, Fred Hurley, mgr.; (Clifford) Urbana, O., indef. Jenk's Musical Maids, Fred J. Jenkins, mgr.; (Gaiety) Indianapolis, Ind., indef. Jolly Follies, Geo. Button Fares, mgr.; (Alvin) Mansfield, O., 17-22. Lehr, Raynor, Musical Comedy Co.; (Broad- way) Columbus, O., indef. Leeb's, Sam, Hip, Hip, Hooray Girls; (Gem) Little Rock, Ark., indef. Lord, Jack, Musigiri Comedy Co.; (The House of Lord's) LaVoye, Wyo., indef. McGee's, Jay, Musical Revue; (Superba) Grand Rapids, Mich., indef. Morton's Broadway Masqueraders, Eddie Ford, mgr.; (Colonial) Pittsburg, Kan., 17-22. Pate, Pete, Co., No. 1; (Cosy) Houston, Tex., indef. Pate, Pete, Co., No. 2; Ashewing, N. C., indef. Sweet Stuff; (Capitol) Lansing, Mich., indef. Vogel & Miller's Odds and Ends of 1923; (Lib- erty) Corning, N. Y., 17-22. Walker's, Marshall, Whis Bang Revue; (Ma- jestic) Des Moines, Ia., 17-22; (Orpheum) Clinton 23-29.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Blackburn's, Geo. W., Million-Dollar Baby Co.; (Rivoli) Columbia, S. C., 17-22. Broadway Pippins, Frank Maley, mgr.; (Ma- jestic) Cleveland, O., 9-22. Brown's, Mary, Tropical Maids; (Globe) Wash- ington, Pa., 17-22; (Elks' Grand) Belleair- e, O., 24-29. Clifford's, George, Fen & Ginger Revue; (Prin- cess) Quebec City, Que., Can., indef. Delmar's, Chic, Stratford Revue; (Rotary Stock) Detroit, Mich. Drake & Walker's Co. and Jazz Band; (Oklab) Bartlesville, Ok., 17-22; (Orpheum) Joplin, Mo., 24-29. Estelle's Isle of Mirth, Paul Milmar, mgr.; (State) Allama, O., 17-22. Flappers of 1923, Eddie Trout, mgr.; (Orphe- um) Joplin, Mo., 17-22. Folly Town Maids, Arthur Higgins mgr.; (Cen- tral) Danville, Ill., until Nov. 1. French Follies Co., Ansdan & Keefe, mgrs.; (Sun) Springfield, O., 17-22. Gerard's, Carolins, Whirl of Girls; (Indef) Greensboro, N. C., 17-22. Honey Bunch; (Regent) Lansing, Mich., indef. Humphreys, Bert, Dancing Buddies; (Airdome) Miami, Fla., Sept. 10, indef. Hurley's All-Jazz Revue, Fred Hurley, mgr.; (Clifford) Urbana, O., indef. Jenk's Musical Maids, Fred J. Jenkins, mgr.; (Gaiety) Indianapolis, Ind., indef. Jolly Follies, Geo. Button Fares, mgr.; (Alvin) Mansfield, O., 17-22. Lehr, Raynor, Musical Comedy Co.; (Broad- way) Columbus, O., indef. Leeb's, Sam, Hip, Hip, Hooray Girls; (Gem) Little Rock, Ark., indef. Lord, Jack, Musigiri Comedy Co.; (The House of Lord's) LaVoye, Wyo., indef. McGee's, Jay, Musical Revue; (Superba) Grand Rapids, Mich., indef. Morton's Broadway Masqueraders, Eddie Ford, mgr.; (Colonial) Pittsburg, Kan., 17-22. Pate, Pete, Co., No. 1; (Cosy) Houston, Tex., indef. Pate, Pete, Co., No. 2; Ashewing, N. C., indef. Sweet Stuff; (Capitol) Lansing, Mich., indef. Vogel & Miller's Odds and Ends of 1923; (Lib- erty) Corning, N. Y., 17-22. Walker's, Marshall, Whis Bang Revue; (Ma- jestic) Des Moines, Ia., 17-22; (Orpheum) Clinton 23-29.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Abbott, Forest, Players; (Strand) Everett, Mass., indef. Alhambra Players; (Alhambra) Brooklyn, N. Y., indef. Baldwin Stock Co.; (Deval) Jacksonville, Fla., June 18, indef. Blaney Players; (Fifth Ave.) Brooklyn, N. Y., indef. Boston Stock Co.; (St. James) Boston, Mass., Aug. 27, indef. Brandon Players; (Music Hall) Akron, O., Sept. 24, indef. Broadway Players; (Broadway) San Diego, Calif., indef. Bryant, Marguerite, Players, Chas. Kramer, mgr.; (Schonley) Pittsburg, Pa., Sept. 3, indef. Burgess, Hazelle, Players; (Roosevelt) West Hoboken, N. J., indef. Burns-Kasper Players; (Princess) Chester, Pa., indef. Cameron-Matthews English Players; (Regent) Toronto, Ont., Can., Sept. 3, indef. Casino Stock Co.; (Casino) San Francisco, Calif., indef. Chase-Lister Co., Glenn F. Chase, mgr.; Clear- water, Neb., 20-22; Long Pine 24-26; Ains- worth 27-29. Chicago Stock Co., Chas. H. Roskam, mgr.; (Ceramic) E. Liverpool, O., 17-22; (Park) Meadville, Pa., 24-29.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.) Bauer, Harry E.; Neillsville, Wis., 17-22; Mitchell, S. D., 24-29.

ALFRENO (Swartz)

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Castellos, Riding; (Fair) Hutchinson, Kan., 17- 22; (Fair) Oklahoma City, Ok., 24-29. Christensens, Aerial; Middletown, O., 17-22; Bluffton, Ind., 24-29. Cordens, Aerial; (Fair) Moravia, N. Y., 19-21. Cramer, Joseph; Hartford City, Ind., 17-22; Russellville, Ky., 24-29. DeWaldo; (Fair) Jordan, Minn., 20-22; (Fair) Augusta, Wis., 25-28.

DePhil & DePhil

Greatest and Most Artistic Aerial Sensation in the Outdoor Amusement World. Care Billboard, New York. Delno, Idah, & Theol; (Fair) Armands, Mich., 17-22; (Fair) Bluffton, Ind., 24-29. Doherty, Dare-Devil; (Fair) Lockport, N. Y., 24-29.

WIZIARDE DUO

UP-TO-DATE FREE ACTS. Atkinson, Neb., week Sept. 17, October dates open, indef. Fishers, Five Flying; (Fair) Marshall, Mich., 17-22; (Fair) Helena, Mont., 24-29. Floyd's, Flying; (Fair) Mt. Carmel, Ill., 17-21; (Fair) Spencer, Ia., 24-28.



**Lawford's Blue Ridge Comedians:** (Circle Stock) Asheville, N. C.  
**Leavis, Carle, Players:** Pawtucket, R. I., Sept. 3, indef.  
**Dayton Players:** (Victory) Dayton, O., indef.  
**Desmond, Mae, Players:** (Desmond) Philadelphia, Pa., Sept. 19, indef.  
**Empire Dramatic Co., F. Loomis and G. R. Holmes, bus. mgrs.:** (Auditorium) Freeport, L. I., N. Y., Sept. 17, indef.  
**English, Paul, Players:** Monroe, La., 17-22.  
**Five Arts Theater Stock Co.:** Boston, Mass., indef.  
**Forsyth Players:** (Forsyth) Atlanta, Ga., indef.  
**Fulton Stock Co.:** (Fulton) Oakland, Calif., indef.  
**Garrick Stock Co.:** (Garrick) Milwaukee, Wis., indef.  
**Glaser, Vaughan, Players:** (Uptown) Toronto, Ont., Can., Sept. 17, indef.  
**Jordinier Players:** Clyde H. Jordinier, mgr.; (Regina) Regina, Sask., Can., indef.  
**Jordinier Players, S. O. & Chas. A. Jordinier, mgrs.:** (Princess) Ft. Dodge, Ia., Sept. 2, indef.  
**Grand Players:** Davenport, Ia., Sept. 2, indef.  
**Harder-Hall Players:** (O. H.) Bayonne, N. J., indef.  
**Hastings, Jane, Stock Co.:** Adam W. Friend, mgr.; Malone, N. Y., 17-22.  
**Hawkins-Ball Stock Co.:** (Auditorium) Kansas City, Sept. 2, indef.  
**Jewett's, Henry, Repertoire Co.:** (Copley Sq.) Boston, Mass., indef.  
**Kramer, Ella, Stock Co.:** Hershey, Pa., indef.  
**Kurtz Players:** (Kurtz) Bethlehem, Pa., indef.  
**LaVern, Dorothy, Players:** (Grand) Evansville, Ind., Sept. 2, indef.  
**Lewis, Wm. F., Stock Co.:** Nelson, Neb., 17-22.  
**Luttringer, Al, Players:** (Lowell O. H.) Lowell, Mass., Sept. 3, indef.  
**Lewis, Gene-Olga Worth Co., Dave Heilman, bus. mgr.:** (Lyceum) Memphis, Tenn., Sept. 2, indef.  
**Lyric Stock Co.:** (Lyric) Binghamton, N. Y., indef.  
**Lyric Stock Co.:** (Lyric) Hamilton, Ont., Can., indef.  
**MacLean, Pauline, Players:** (Colonial) Akron, O., indef.  
**Majestic Stock Co.:** (Majestic) Los Angeles, Calif., indef.  
**Majestic Players:** (Majestic) Utica, N. Y., April 2, indef.  
**Maurice British Players:** (Princess) Toronto, Ont., Can., Sept. 3, indef.  
**Merry Players:** (Majestic) Buffalo, N. Y., indef.  
**Mordaunt, Hal, Stock Co.:** Kalamazoo, Mich., Aug. 26, indef.  
**Morocco Stock Co.:** (Morocco) Los Angeles, Calif., indef.  
**Park, Edna Players:** (Royal) San Antonio, Tex., Sept. 2, indef.  
**Payton, Joseph, Players:** (Lyric) Hoboken, N. J., indef.  
**Phelan, E. V., Players:** (Park) Manchester, N. H., Aug. 27, indef.  
**Pittsfield Stock Co.:** (Union Sq.) Pittsfield, Mass., indef.  
**Poll Players:** Hartford, Conn., indef.  
**Foli Players:** (Grand) Worcester, Mass., indef.  
**President Players:** (President) Washington, D. C., Aug. 27, indef.  
**Proctor Players:** (Proctor) Elizabeth, N. J., Sept. 3, indef.  
**Saenger Players:** (St. Charles) New Orleans, La., indef.  
**Somerville Theater Players:** Somerville, Mass., Sept. 3, indef.  
**Stuckey Bros. Attractions:** Tecumseh, Neb., 17-22; Weeping Water 24-29.  
**Swain, W. L., Show:** Haleyville, Ala., 17-22.  
**Walker, Stuart, Players:** (Cox) Cincinnati, O., March 19, indef.  
**Warburton Theater Stock:** (Warburton) Yorkers, N. Y., Sept. 3, indef.  
**Wilkes Players:** Los Angeles, Calif., indef.  
**Wilkes Alcazar Stock Co.:** San Francisco, Calif., Aug. 26, indef.  
**Wilkes Players:** (Denham) Denver, Col., indef.  
**Wilson Stock Co., under canvas, Raleigh M. Wilson, mgr.:** Amboy, Ill., 17-22.  
**Winnipeg Stock Co.:** (Winnipeg) Man., Can., indef.  
**Wood Players:** (Empire) Fall River, Mass., indef.  
**Wood's, Leonard, Players:** (Fulton O. H.) Lancaster, Pa., July 2, indef.  
**Woodward Players:** (Empress) St. Louis, Mo., Sept. 1, indef.  
**Woodward Players:** (Majestic) Detroit, Mich., indef.

**BURLESQUE COLUMBIA CIRCUIT**

**All Aboard:** (Gayety) Montreal 17-22; (Van Curler) Schenectady, N. Y., 24-26; (Harmannus Bleeker Hall) Albany 27-29.  
**All in Fun:** (Gayety) Boston 17-22; (Hyperion) New Haven, Conn., 24-29.  
**Bathing Beauties:** (Casino) Brooklyn 17-22; Stamford, Conn., 24; Newburg, N. Y., 25; Perth Amboy, N. J., 26; (Trent) Trenton 27-29.  
**Bon Tons:** (New Gayety) Dayton, O., 17-22; (Olympic) Cincinnati 24-29.  
**Bostonians:** (Columbia) Cleveland 17-22; (Empire) Toledo, O., 24-29.  
**Breezy Times:** (Casino) Philadelphia 17-22; (Palace) Baltimore 24-29.  
**Brevities of 1923:** (Gayety) Kansas City 17-22; Layoff 24-29.  
**Bubble Bubble:** (Palace) Baltimore 17-22; (Gayety) Washington 24-29.  
**Chuckles of 1923:** (Miner's Bronx) New York 17-22; (Yorkville) New York 24-29.  
**Cooper's Jimmie, Revue:** (Gayety) Omaha 17-22; (Olympic) Chicago 24-29.  
**Dancing Around:** Layoff 17-22; (Gayety) Omaha 24-29.  
**Follies of the Day:** (Star & Garter) Chicago 17-22; (Gayety) Detroit 24-29.  
**Giggles:** (Hurty & Seamon) New York 17-22; (Empire) Brooklyn 24-29.  
**Happy Days:** (Empire) Brooklyn 17-22; (Orpheum) Paterson, N. J., 24-29.  
**Happy-Go-Lucky:** (Van Curler) Schenectady, N. Y., 17-19; (Harmannus Bleeker Hall) Albany 20-22; (Gayety) Boston 24-29.  
**Hippity Hop:** (Gayety) Washington 17-22; (Gayety) Pittsburg 24-29.  
**Hollywood Follies:** (Columbia) New York 17-22; (Casino) Brooklyn 24-29.  
**Jig Time:** (Empire) Providence 17-22; (Casino) Boston 24-29.  
**Let's Go:** (Capitol) Indianapolis 17-22; (Gayety) St. Louis 24-29.  
**Marion's, Dave, Show:** (Grand) London, Can., 17-19; (Grand) Hamilton 20-22; (Empire) Toronto 24-29.

**Monkey Shines:** (Hyperion) New Haven, Conn., 17-22; (Poll) Waterbury, Conn., 24-26; (Majestic) Bridgeport 27-29.  
**Nifties of 1923:** (Empire) Newark, N. J., 17-22; (Hurty & Seamon) New York 24-29.  
**Queens of Paris:** (Empire) Toledo, O., 17-22; (New Gayety) Dayton, O., 24-29.  
**Radio Girls:** (Colonial) Utica, N. Y., 20-22; (Gayety) Montreal 24-29.  
**Record Breakers:** (Court) Wheeling, W. Va., 17-19; (Grand) Canton, O., 20-22; (Columbia) Cleveland 24-29.  
**Runnin' Wild:** (Gayety) St. Louis 17-22; (Gayety) Kansas City 24-29.  
**Silk Stocking Revue:** (Yorkville) New York 17-22; (Empire) Providence 24-29.  
**Step On It:** (Casino) Boston 17-22; (Columbia) New York 24-29.  
**Talk of the Town:** (Orpheum) Paterson, N. J., 17-22; (Empire) Newark, N. J., 24-29.  
**Temptations of 1923:** (Empire) Toronto 17-22; (Gayety) Buffalo 24-29.  
**Town Scandals:** (Gayety) Buffalo 17-22; (Gayety) Rochester, N. Y., 24-29.  
**Vanities:** (Olympic) Chicago 17-22; (Star & Garter) Chicago 24-29.  
**Watson's, Billy, Beef Trust:** (Poll) Waterbury, Conn., 17-19; (Majestic) Bridgeport 20-22; (Miner's Bronx) New York 24-29.  
**Watson, Sliding Billy:** (Gayety) Detroit 17-22; (Grand) London, Can., 24-26; (Grand) Hamilton 27-29.  
**Whirl of Girls:** (Olympic) Cincinnati 17-22; (Capitol) Indianapolis 24-29.  
**Williams, Mollie, Show:** (Gayety) Rochester, N. Y., 17-22; Auburn 24; Elmira 25; Binghamton 26; (Colonial) Utica 27-29.  
**Wine, Woman and Song:** (Gayety) Pittsburg 17-22; (Court) Wheeling, W. Va., 24-29; (Grand) Canton, O., 27-29.  
**Youthful Follies:** (Path) Amboy, N. J., 19; (Trent) Trenton 20-22; (Casino) Philadelphia 24-29.

**MUTUAL CIRCUIT**

**Band Box Revue:** (Garrick) St. Louis 17-22; Layoff 24-29.  
**Bits of Hits:** (Empire) Cleveland 17-22; Sandusky 24; Elyria 25; (Cadillac) Niagara Falls, N. Y., 27-29.  
**Broadway Belles:** (Garden) Buffalo 17-22; (Majestic) Scranton, Pa., 24-29.  
**Dancing Fools:** (Cadillac) Niagara Falls, N. Y., 20-22; (Garden) Buffalo 24-29.  
**Fads and Follies:** (Howard) Boston 17-22; (Olympic) New York 24-29.

**WHAT PRESIDENT OF M. P. T. O. OF ARKANSAS THINKS OF "BILLYBOY"**

Jonesboro, Ark., September 8, 1923.

**THE BILLBOARD,**  
Cincinnati, O.:

Gentlemen—For a long time I have realized that your Motion Picture Department was of distinct value to me. I am an old subscriber, having been a reader for fifteen years, but not until recently have I noticed your friendly attitude and fine constructive editorials with reference to the Motion Picture Theater Owners of America.

In the field of trade papers, that is, those devoted entirely to the screen, I find but one that is friendly to the exhibitors' organization, the I know of only one that is downright antagonistic.

In view of your thorough independence from Producer domination you can be of immense service to those of us who want to see the M. P. T. O. function and grow.

For this reason I am going to bring up the subject at the next semi-annual convention of the Motion Picture Theater Owners of Arkansas (which takes place at Little Rock on October 1), and urge Arkansas exhibitors to subscribe to The Billboard.

With best wishes, I am,

Sincerely,

E. W. COLLINS,  
President M. P. T. O. of Arkansas.

**MINSTRELS**

**(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)**  
**Coburn's, J. A.:** Lexington, Ky., 19; Frankfort 20; Bowling Green 21-22; Central City 23-24; Hopkinsville 26; (Orpheum) Nashville, Tenn., 28-29.  
**Field, Al G.:** Durham, N. C., 19; Greensboro 20; Danville, Va., 21; Lynchburg 22; Richmond 24-26; Norfolk 27-29.  
**Hill-Evans Minstrels, John W. Vogel, mgr.:** Olean, N. Y., 19; Danville 20; Corning 21; Elmira 22; Towanda, Pa., 24; Binghamton, N. Y., 25; Owego 26; Cooperstown 27; Sidney 28; Ithaca 29.  
**O'Brien's, Nell, Chas. E. Vaughn, mgr.:** Muncie, Ind., 19; Richmond 20; Connersville 21; Anderson 22; (Grand) Cincinnati, O., 23-29.  
**White's, Lasses, Spaeth & Co., mgrs.:** Gulfport, Miss., 19; Mobile, Ala., 20; Laurel, Miss., 21; Tuscaloosa, Ala., 22; Birmingham 24-26; Selma 27; Montgomery 28-29.

**MISCELLANEOUS**

**(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)**  
**Adams, James, Floating Theater:** Crittenden, Va., 17-22; Smithfield 24-29.  
**Almond, Jethro, Show:** Marvin, N. C., 17-22.  
**Argus, Magician:** Sheboygan, Wis., 17-22.  
**Braden & Dawson Show, Findley Braden, mgr.:** Lebanon, N. J., 17-22.  
**Becker, Magician:** Colfax, Ind., 17-22.  
**Bell's Hawaiian Revue:** Rice Lake, Wis., 19; Ladysmith 20; Rhinelander 21-22.  
**California Frank's Rodeo Attractions:** Rochester, N. H., 24-29.  
**Conn's, Low Comedians:** St. Peters, Ind., 17-22.  
**Covered Wagon, R. Lewis, mgr.:** L. E. Manoly, bus. dir.; (Bardavon) Poughkeepsie, N. Y., 19-22; (O. H.) Kingston 24-26; (Baker) Dover, N. J., 27-29.  
**Dandy Dixie Shows, G. W. Gregory, mgr.:** Dillwyn, Va., 17-22.  
**Daniel, B. A., Magician:** Williamstown, Ky., 17-22.  
**Drobnik, Chas. E., Shows:** Cicero, Ill., 20-22; Chicago 27-29.  
**Gear, Billy, Promotions:** Hickman, Ky., 24-29.  
**Georgia Troubadours, Wm. McCabe, mgr.:** Attica, Kan., 19; Hazleton 20; Hardtner 21-22.

**Dykman & Joyce Shows:** West Frankfort, Ill., 17-22.  
**Empire Greater Shows:** (Fair) Bond, Ky., 18-22.  
**Fleming, Mad Cody, Shows:** (Fair) Norwood, Mo., 19-22.  
**Fox, Walter B., Shows:** (Fair) Apollo, Pa., 19-22; (Fair) Bedford 25-28.  
**Francis, John, Shows:** (Fair) Tulsa, Ok., 17-22; Wichita, Kan., 24-Oct. 6.  
**Great White Way Shows, C. M. Nigro, mgr.:** (Fair) Meyersdale, Pa., 17-22.  
**Greater Patterson Shows:** Canton, Ill., 17-22.  
**Greater Sheesley Shows, John M. Sheesley, mgr.:** (Fair) Hanover, Pa., 17-22; (Fair) Trenton, N. J., 24-29.  
**Heath, L. J., Shows:** Murfreesboro, Tenn., 17-22; (Fair) Columbia 24-29.  
**International Amusement Co.:** Chatham, Ont., Can., 18-22; Simcoe 24-27.  
**Isler Greater Shows:** (Fair) Wahoo, Neb., 17-22.  
**Jones, Johnny J., Expo.:** Nashville, Tenn., 17-22.  
**Kennedy, Con T., Shows:** (Fair) Hutchinson, Kan., 17-22; (Fair) Oklahoma City, Ok., 24-29.  
**Krause Shows:** Kingston, N. Y., 17-22.  
**Lachmar, Expo. Shows:** (State Fair) Pueblo, Col., 24-29.  
**Leavitt-Brown-Huggins Shows:** (Fair) Yakima, Wash., 17-22; (Fair) Salem, Ore., 24-29.  
**Leggett, C. R., Shows:** (Stock Show) Springfield, Mo., 17-22; Fayetteville, Ark., 24-29.  
**Lippa Amusement Co.:** Standish, Mich., 17-22.  
**Littlejohn's United Shows:** (Fair) Americus, Ga., 25-29.  
**Loa, J. George, Shows:** Platonka, Tex., 17-22.  
**Marechal Amusement Co.:** Thayer, Mo., 17-22.  
**McClellan Shows:** (Fair) Nevada, Mo., 17-22.  
**McGregor, Donald, Shows:** Elk City, Ok., 17-22.  
**McMahon Shows:** (Fair) David City, Neb., 17-22; Washington, Kan., 24-29.  
**Metropolitan Shows:** (Fair) Weston, W. Va., 17-22; (Fair) Oakland, Md., 24-29.  
**Miller's Midway Shows, F. W. Miller, mgr.:** (Fair) Stillwell, Ok., 17-22; (Fair) Stigler 24-29.  
**Miller & Roberts Shows:** Piedmont, W. Va., 17-22; (Fair) Martinsburg 25-28.  
**Morris & Castle Shows:** (Fair) LaCrosse, Wis., 17-22; (Fair) Beaver Dam 24-29.  
**Mulholland, A. J., Shows:** Ann Arbor, Mich., 17-22; Hartford 24-29.  
**Murphy, D. D., Shows:** Trenton, Tenn., 17-22; Jackson, Mo., 24-29.  
**Narder's Majestic Shows:** (Fair) Bridgeton, N. J., 17-22; (Fair) Waverly, Va., 24-29.  
**Northeastern Shows, F. L. Plack, mgr.:** (Fair) Traverse City, Mich., 17-21.  
**Pearson Expo. Shows, C. E. Pearson, mgr.:** (Fair) Mt. Carmel, Ill., 17-22; (Fair) Breesa 24-29.  
**Poole, H. B., Shows:** (Fair) Canadian, Tex., 17-22; (Fair) Wellington 24-29.  
**Reiss, Nat, Shows:** Cape Girardeau, Mo., 17-22.  
**Rubin & Cherry Shows:** (Fair) Huntsville, Ala., 17-22; Birmingham 24-29.  
**Ruppel Greater Shows:** Morristown, N. J., 20-22.  
**Sandy's Amusement Shows, Sandy Tamargo, mgr.:** Sturgeon, Pa., 17-22.  
**Scott's Greater Shows:** Lebanon, Va., 17-22; Asheville, N. C., 24-29.  
**Smith's Southern Shows, Steve Smith, mgr.:** Mount Clare, W. Va., 17-22.  
**Snapp Bros.' Expo. Shows:** (Fair) Omaha, Neb., 25-Oct. 6.  
**Virginia Expo. Shows:** (Fair) Clintwood, Va., 17-22; Jonesville 24-29.  
**Wade & May Shows:** Loganport, Ind., 17-22.  
**West Shows:** (Fair) Mt. Airy, N. C., 24-29.  
**Wise & Kent Shows:** (Fair) Charlottesville, Va., 17-22; Fredericksburg 24-29.  
**World at Home Shows, I. J. Polack, mgr.:** Lexington, Va., 18-21; Bedford 25-28.  
**Zeldman & Polie Expo.:** Roanoke, Va., 17-22; Lynchburg 24-29.  
**Zeiser, C. F., United Shows:** (Fair) Jefferson, Ia., 17-22; (Street Fair) Kingsley 25-28.

**CIRCUS & WILD WEST**

**(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)**

**Atkinson's, Tom:** Riverside, Calif., 21-22.  
**Barnes, Al G.:** Marshall, Mo., 19; Lexington 20; Warrensburg 21; Butler 22.  
**Cooper Bros., E. H. Jones, mgr.:** Lincoln, Mo., 19; Old Town 20; Belfast 21; Richmond 22.  
**Gentry Bros.-Patterson Combined:** Tell City, Ind., 19; Oakland City 20; Fairfield, Ill., 21; Altamont 22; Greenville 24.  
**Golden Bros.:** McMinnville, Tenn., 19; Sparta 20; Shelbyville 21; Murfreesboro 22.  
**Honest Bill:** LaBelle, Mo., 19; Shelbyville 20; Shelbina 21; Paris 22; Perry 23-24; Vandalia 25; Ladonia 26; Wellsville 27; Auxvasse 28; Fulton 29.  
**Kilian, Rose, Shows:** Piedmont, Mo., 19; Leeper 20; Greenville 21; Lowndes 22; Zalma 24; Brownwood 25; Leora 26.  
**Main, Walter L.:** Keyser, W. Va., 19; Martinsburg 20; Chambersburg, Pa., 21; Waynesboro 22.  
**Morton, Bob, Circus Co.:** Beaumont, Tex., 17-22; Troy 24-29.  
**Bay State Expo. Shows:** Portsmouth, R. I., 17-22; Coontoseok, N. H., 24-29.  
**Bernardi Expo. Shows:** Billings, Mont., 17-22; Helena 24-28.  
**Bernardi Greater Shows:** Kingston, Ont., Can., 17-22; Binghamton, N. Y., 24-29.  
**Boyd & Linderman Shows:** (State Fair) Springfield, Ill., 17-22.  
**Burns Greater Shows:** New Albany, Ind., 17-22.  
**Brundage, S. W., Shows:** Virden, Ill., 17-22.  
**California Shows:** Springfield, Mass., 16-22; Great Barrington 25-28.  
**Central States Expo. Shows, J. T. Pinfold, mgr.:** Newman, Ga., 17-22; (Fair) Soperton 24-29.  
**Cote Wolverine Shows:** Grand Rapids, Mich., 17-22; Northville 24-29.  
**Cotton Belt Expo. Shows:** (Fair) Whitewright, Tex., 17-22; (Fair) Hillsboro 24-29.  
**Crouse, C. F., United Shows:** Granville, N. Y., 17-22.  
**DeKrook & Anderson Shows:** Lee Dalton, mgr.; Earle, Ark., 17-22; Augusta 24-29.  
**DeKrook Bros. Shows:** (Fair) Okoshk, Wis., 17-22.  
**Dixie Amusements, Edw. H. Koch, mgr.:** (Fair) Morristown, Tenn., 17-22.  
**Dixie-Land Shows, J. W. Hildreth, mgr.:** Carbondale, Ill., 17-22; Hickman, Ky., 24-29.  
**Dobyns, George L., Shows:** (Fair) Batavia, N. Y., 17-22; (Fair) Lockport 24-29.  
**Dufour, Lew, Expo.:** (Fair) Gorham, Me., 17-22; (Fair) Rochester, N. H., 25-29.

**ADDITIONAL ROUTES ON PAGE 127**

**"ROSITA"**

(Continued from page 60)

Queen awaiting him in her carriage. They drive off and she tells him that she canceled his last order to the prison warden, so that the firing squad really used blanks.  
 A fine chance for a big laugh has been lost in this last scene. As the King drives off, glum at his poor luck, it would have scored strongly if he had suddenly seen a pretty woman on the road or in a window and de-



ided that things weren't so bad after all. But this would have stolen the picture still further away from Mary, so probably that's why the chance was lost.

Direction by Ernst Lubitsch. Distributed by United Artists' Corporation.

**"DESIRE"**

A Metro Picture

We know how this picture was evolved. It's as plain as the well-known nose on your face. We are positive that it happened this way: One bright morning Louis Burston, the producer of this piece of junk, burst into his office, crying: "I got it a great idea for a picture. It's a title that's a genuine knockout. 'Desire', that's it. Ain't it pip?"

"All we gotta do is build a story around it, see? Somethin' about how desire (lotsa sex stuff, see?) is sometimes a terrible thing and sometimes it's fine. Get the idea, hey?"

So they wrote a scenario around the title, and they made the picture. It leads off with the solemn remark that the picture is about "one of the world's greatest problems." Then it goes on to tell how desire is the ruination of many people, but sometimes out of it is born a divine and pure love, thru sacrifice, etc., etc. Then the story starts.

A wealthy girl and a wealthy fellow are about to be married. They decide to call it off, and they do. Then the fellow meets a sweet young thing, the granddaughter of a poor but honest teacher of music. He takes her out once, and then decides that he ought to let her alone. You see, he "desires" her, and she is too innocent for him. Then the other girl, the one he almost married, "desires" her chauffeur. So she marries him secretly. But she can't make up her mind to live on his salary. Finally she puts it up to papa, and he "casts her off".

She goes to her chauffeur-husband's home, and his mother, who doesn't like her, and is unaware that she is married to her son, tells her he has gone away. She is broken-hearted, and goes to a cabaret, where she takes poison. The manager of the cabaret takes her body out and puts it into a taxi, telling the driver, who is her husband, to drive her to a hotel. He discovers it is his wife dead, so he goes off his bean and drives the taxi over a wharf and drowns.

Then, to get back to the other half of the story, the young man decides he really loves, and not merely desires, the music teacher's grandchild, so he marries her.

In the cast are John Bowers, Marguerite De La Motte, Estelle Taylor, David Butler, Edward Connelly, Ralph Lewis and Vera Lewis. Ralph and Vera Lewis play the parents of the girl who takes poison. Some of the poses they strike are better than any tintype you ever saw. And, speaking of acting, David Butler, the chauffeur, will give you a good laugh when he goes mad.

Director by Roland V. Lee. Produced by Louis Burston. Distributed by Metro.

**"THE CLEANUP"**

A Universal Picture

H. H. Van Loan, the veteran movie story writer, is the author of "The Cleanup", and, sad to say, it may be that he is tiring of his vocation. He certainly has turned out a childish piece of writing in this at any rate. Of course, it may not have been his fault. There are three men given credit for the scenario, and it is possible that too many rocks spoiled the soup. However, "The Cleanup" is pretty weak stuff.

Herbert Rawlinson is his usual good-looking self. He still pursues his lips daintily and shows his strong, white teeth and—oh, yes!—lifts his brows warningly when he gets angry. He is ably supported by Claire Adams and Claire Anderson.

The story of "The Cleanup" is about the young man who expects the will of his grandfather to name him sole heir to a large fortune, and instead is left with but one dollar and the advice to stay in the small town his grandfather built up for thirty days. The will leaves \$50,000 to every person in the town who was born there. The whole town goes mad. Every store is closed and the keys thrown away. The Mayor goes on a jag. The marshal gives up his job. Shell-game gruffers and others of the easy-money tribe come to town for some of the pickings. A bad, bad dance hall is opened, with wild women and everything. But Young Bixby decides to stick under the advice of the pretty secretary to his late grandfather. The girl he was engaged to gives him back his ring, and her mother looks upon him with scorn. But he pitches in, buys in the closed stores, opens them up, gets appointed marshal and closes up the dance hall, hires the crew of bouncers from the hall and with their aid forces everybody in the town to go to work. His Pollyanna smile and strong-arm gang are so effective that not only does everybody go to work, but their characters are changed overnight. The uppish girl he was engaged to becomes a sweet young thing and marries someone else without a word of warning. Her still more uppish mother becomes as human as the wash lady. The Mayor leaves off sousing

and resumes his office. The roughneck who ran the dance hall becomes a respected citizen and so on ad infinitum. All these things happen in less than 1,000 feet of film. And, I almost forgot, our hero marries the secretary and is informed that his sly grandfather left him two millions.

Direction by William Parke. Distributed by Universal.

**"THE GOLD DIGGERS"**

A Warner Bros.' Picture

Here is a picture that should make a lot of money for the exhibitors. It's a picture about the bright lights of Broadway, with a better story and better done than anything of its kind ever produced before. It has all the glitter of the "bright light" pictures, loads and loads of great comedy and suitable love interest handled in a new way.

Hope Hampton is THE featured player, and she is very good indeed. But the picture is absolutely stolen by Louise Fazenda. I have always claimed that if Miss Fazenda ever got a good part of a comedy-drama she would more than make good, and she more than proves it in "The Gold Diggers". She is fine! Her comedy work has that rarely seen aspect of spontaneity. In plain words, Louise Fazenda mops up!

There is one bad thing about the Warner Bros.' production of Arvy Hopwood's play, and it is a fault common to most of their pictures. The settings are out of all proportion to the means of the characters. The apartment in which most of the action takes place, where the two "good" chorus girls live with their mother, is at least an acre wide, fitted up to match with the best whole-floor apartments

from the box-office point of view and from the standpoint of entertainment.

Direction by Harry Beaumont. Distributed by Warner Brothers.

**SHORT SUBJECTS**

**"A TROPICAL ROMEO"**

A Fox Comedy

This two-reeler gets away from the usual slap-stick stuff by locating the action in a tropical jungle. Al St. John is fairly funny as a tree-climbing savage who saves the life and wins the love of the daughter of an explorer. Several of the comedy stunts are very funny, getting good laughs.

This comedy, as well as most of the other Fox comedies, has the advantage of some really good subtitles. The titles in "A Tropical Romeo" are unusually good, getting as many laughs as the action.

**"JOLLYWOOD"**

A Universal Comedy

Terrible stuff, this. Chuck Reisner, an alleged comedian, plays a newspaper reporter who goes out to Hollywood to get some news, and wanders into a picture studio. Laughs are expected from that old stuff about the well-intentioned hero breaking into a scene to save something or other, when it's only make-believe. This gag is used three or four times running, and the picture finally—and mercifully—ends with the well-known one about the lighted match thrown into a box of gunpowder. Cheap, inefficient trash. In two reels.

**"HARD LUCK JACK"**

A Universal Short Western

This two-reeler reminds of the old days when they made Westerns around West Orange, N. J. The exteriors of this drammer are about as Western looking as Central Park. However, Universal probably feels that these short dramas don't mean a thing, so what's the difference?

Pete Morrison is the hero. As an actor he's a good cowboy. The story is full of holes, but its main theme is about a cowboy being forced by other cowboys to marry the new lady boss of the ranch. The hero is only too glad to marry her, after he sees her in her Sunday clothes. It doesn't seem possible that there are enough movie dumps left to make these things profitable for a producer.

**"TRAFFIC"**

An Educational-Cameo Comedy

If all the Cameo single reel comedies were as good as this one, no one could possibly have any kick about their value. "Traffic" is good because it burlesques something we all know about: the terrors of commuting and the pedestrian's peril in crossing streets. It is very broad stuff, to be sure, but the subject burlesqued is a matter of common knowledge, or to express it in another way, public property, and that makes it interesting and entertaining. Has a dozen big laughs.

**"BILL"**

A Legrand Picture

"Bill" is the title given to a short picture made in France from Anatole France's short story, "Cranquibille". It is about 3,000 feet in length, and is a distinct novelty. "Cranquibille" is the story of an old French pushcart peddler of vegetables, who is wrongfully accused of insulting a policeman, arrested and sentenced to a short term in jail, and ostracized by his erstwhile friends and customers when he is released. As a result he falls lower and lower, and finally attempts to take his own life.

As played by a splendid French actor, Maurice deFeraudy, "Bill" is an honest but slow thinking old coddler whose utter inability to grasp the import of the situations that surround him is pitiful to behold, yet tinged with a delightful gentle whimsy. The picture has been produced by a real artist. The scene in the courtroom, where Bill is brought up and sentenced, is done with rare artistry. The director shows how the court and the judges appeared to Bill's whirling brain, distorted and colored by his bewilderment.

"Bill" is very worthwhile, indeed, and would make a good addition to any first-class theater's program. But it is probably too high-class to please the audience of the ordinary picture house.

Produced by Legrand Films. Imported by Hugo Reisenfeld. Distribution not arranged.

**NEW ROANOKE HOUSE OPENS**

Roanoke, Va., Sept. 15.—The Strand, a new picture theater here for colored people, opened last week. It is owned and operated by members of the race. Seating 600, the house is modern in every way. It is owned by the Hampton-Strand Theaters Corporation, of which C. Tiffany Tolliver is president.

**FORTY CHICAGO HOUSES**

PLAY "DOWN TO SEA"

The W. W. Hodgkinson Corporation announces a simultaneous showing of its super-special feature, "Down to the Sea in Ships", at forty theaters in Chicago during the week of September 23.

**MOVIE HOLDOVER**

Worcester, Mass., Sept. 13.—Owing to the limited seating capacity of the New Park Theater, where Helasco Ibanez's "Enemies of Women" has been showing to capacity audiences since the fall opening on Labor Day, the management was compelled to retain the film for another week, so strong was the demand to see the film.

**MECHANICS' HALL OPENING**

Worcester, Mass., Sept. 14.—Mechanics' Hall will open September 22 under the management of Albert Steiner. Sousa programs will be given afternoon and evening. The soloists will be Marjorie Moody, soprano; Rachael Senjar, violin; Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophonist; P. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph DeLuca, euphonium, and the ever-popular Gus Helmecke, cymbals and bass drum. The Lions' Club has arranged a special meeting for that day and Lieut.-Commander John Phillip Sousa will be guest of honor.

**A BIT OF TESTIMONY**

E. W. COLLINS, exhibitor of note, and, incidentally, president of the Arkansas State branch of the Motion Picture Theater Owners' organization, reads The Billboard. As thousands of other readers, he just can't help being enthused over the success of The Billboard's efforts to serve well the exhibitor. His expression of enthusiasm takes form in the following letter:

"For a long time I have realized that your Motion Picture Department was of distinct value to me, and I am an old subscriber, having been a reader for fifteen years, but not until recently have I noticed your friendly attitude and fine constructive editorials with reference to the Motion Picture Theater Owners of America."

We believe from the rapid growth of The Billboard's circulation among Motion Picture Exhibitors that there are many thousands who feel as does Mr. Collins.

For one price The Billboard supplies the needful information on every branch of the show business. Are you a subscriber? If not, mail the attached coupon today and let The Billboard serve you.

THE BILLBOARD PUBLISHING COMPANY,  
Cincinnati, Ohio:

Please enter my subscription for The Billboard for.....

.....months, for which I enclose \$.....

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that rent for \$50,000 a year on Park avenue. There is no reason for this, absolutely none.

Hope Hampton plays Jerry La Mar, a good chorus girl. Jerry sets about "acting up" like a gold digger in an effort to aid the love affair of her younger sister and Wally Saunders, a wealthy youth. Wally, played by Johnny Harmon, tells her his uncle, played by Wyndham Standing, objects to the marriage. Jerry determines to "fix" the uncle. Uncle calls at the apartment with his lawyer, believing that Jerry is the girl his nephew wants to marry. Jerry "digs" him for all sorts of things, living up to his idea of her. She also digs herself into his heart. The lawyer becomes the victim—at first, unwilling—of another of the gold diggers, Mabel, played by Miss Fazenda.

Uncle, finding himself crushed on Jerry, decides to leave on a trip to Europe, and give his nephew permission to marry her. He stages a more or less wild party in her apartment, and announces the fact. Of course, that makes a mess of things, for the nephew wants to marry her sister and not her, and Jerry wants to marry the uncle. Jerry gets desperate and makes believe that she is a terror, undeserving of the nephew. Uncle falls harder than ever for her, but they part with matters still up in the air. Then Mabel and Uncle's lawyer explain everything to Uncle, and everybody is happy. Mabel is engaged to the lawyer, Uncle to Jerry, Wally to Violet and another chorine to her admirer.

Some of the chorus girls are great types and are good for many laughs. The general idea of the picture is that the girls are a bit wild, but true blue under the surface. Leaving that idea aside, however, the picture is a knockout.

**"ROUND FIGURES"**

A Universal-Century Comedy

Featuring Jack Cooper, this two-reel comedy is not half bad. It has a few laughs, about enough for a one-reel comedy. With most slapstick nowadays the producers always double the footage; instead of a laugh in every 100 feet, or whatever the proportion is, they stretch it out to 200 feet. The girl in this is very good. The gags are woven around the mishaps of a penniless man and girl trying to get enough money together to eat. They end up by getting married, still hungry.

**"HIGH LIFE"**

An Educational-Mermaid Comedy

This Mermaid two-reeler is pretty funny, most of the gags being very well worked up. Lige Conley is good as a gasoline station attendant who accidentally attends a "society" party and is taken for a titled Englishman. The principal gags, one about the drinking of gasoline mistaken for more interesting beverage and another about the mishap that befalls a Hindu magician's trick, are not so funny, but the little gags that lead up to these are laughable.

**"RUNNING WILD"**

An Educational-Mermaid Comedy

In this one Lige Conley is funny as an ignorant polo player. He has a giant truck horse in a polo game and ruins the sport. The comedy is no weaker than the usual run of knock-



RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

Little Rock Council

Grants Special Permit

To Sells-Floto and Ringling-Barnum To Show Before and After State Fair

Little Rock, Ark., Sept. 11.—As a sequel to the ordinance prohibiting circuses or like organizations from exhibiting in the city limits of Little Rock within a period of three weeks before, and ten days after, the dates of holding of the Arkansas State Fair, the City Council at its meeting here Monday night granted a special permit to the Sells-Floto and the Ringling-Barnum Shows, which plan to show here September 27 and October 20, respectively.

The circus men announced at the time that similar situations have been met by them before and if necessary the show would take legal steps to get to play Little Rock. They promised to return later for a conference, Harvey saying that he would appeal to the "fair-mindedness of the city officials."

At the Council meeting at which the ordinance was discussed Mayor Brickhouse said that he felt that as the circuses had not been notified of the ordinance in time to change their route he favored an amendment to the measure to allow them to show here.

The Mayor said at the meeting, in discussing the matter that the ordinance applied only to the city limits of Little Rock, and that the shows could exhibit in North Little Rock and thus detract equally as well from the attendance of the fair, which begins but eight days later than the scheduled date of the Sells-Floto Show.

INVESTIGATION OF DEATH OF SULLIVAN

Indianapolis, Ind., Sept. 12.—An investigation of the circumstances attending the death at the Methodist Hospital today of Thomas Sullivan, 3071 East Seventy-ninth street, Cleveland, a circus employee, was begun by Dr. Paul F. Robinson, coroner, and his deputies. Death was due to a fracture of both legs and to internal injuries, Dr. William A. Doepfers, deputy coroner, said after an inquest at the hospital.

Dr. Doepfers said he was informed at the hospital that Sullivan was brought there Friday by two men, who did not leave their names, but who said that they would return to take care of him. The men, it is said, did not return. He was run down by a truck at Franklin, and the wheels passed over his legs.

Dr. Doepfers said he learned that Sullivan was employed by the Al G. Barnes Circus, which is showing at Franklin. It is believed the two men who brought him to the Methodist Hospital also were circus employees.

MOYER'S THREE-SHEET PLANT

The Billboard learns that George Moyer, who resides in Herkimer, N. Y., has built, in the past few months, one of the largest three-sheet plants in that State. At the present time he has nine men working for him, and while his health is not of the best, still he is immensely interested in the new work.

ATKINSON'S CIRCUS

Was Feature Attraction at San Luis Obispo (Calif.) Fair

Writing from San Luis Obispo, Calif., September 3, Prince Elmer, with the Atkinson Circus, says: "The circus was the feature attraction at the fair here August 31-September 3, it being the show's first fair date. August 31 was the banner day for the big show, four complete performances being given, it being Kiddies' Day. The writer's three-in-one show had a very satisfactory day. Tuck Beesley, chief mechanic, returned from Shandon, Calif., with the truck which was left there for a complete overhauling. Mr. Atkinson has purchased a new trailer, which is expected at any time. It is the owner's intention to enlarge the show in the near future. Mr. Atkinson has placed his privilege (railroad) car with the Pacific Coast Shows, with W. C. (Baldy) Carmichael as manager. Pete Colender, well-known ride owner, of San Francisco, visited the show here."

CAMPBELL BROS.' SHOW CLOSES

The Campbell Bros.' Trained Wild Animal Circus terminated its season at Gilman, Ill., September 8. The animal acts have been booked to play fairs and vaudeville.

ROBERT RINGLING'S BOAT

Makes Good Time in Buffalo Regatta

Buffalo, N. Y., Sept. 14.—Vroling II, Robert Ringling's boat, turned in the best performance in the first day's racing in the Buffalo Launch Club's regatta on the Niagara River course yesterday, with an average time of 45 miles an hour. The Chicago racer, formerly Musketeer III, distanced the eight other starters in the thirty-mile heat of the ninety-mile free-for-all race for the international Great Lakes championship gold trophy and the international world's championship trophy. Vroling II covered the thirty miles in 43-07 minutes; on its fastest lap, the fourth, did 45.5 miles an hour.

SWINDLE AGAIN WORKED

Columbus, Ind., Sept. 14.—The same clever swindle which was recently reported from Bucyrus, O., was worked in this city the day prior to the arrival of one of the smaller circus outfits. Several merchants received orders for groceries, in one case the order amounting to \$300, and paid the supposed agent of the circus \$7.50 for the privilege of having an advertising banner on the elephants in the parade. One merchant went so far as to deliver his order to the grounds, only to be sent back to unload again when the circus management stated it knew nothing of the arrangement.

SPARKS' CIRCUS

Has Wagon Breakdown While Loading at Caruthersville, Mo.—But One Show Given at Walnut Ridge, Ark.

The Sparks Circus exhibited at Walnut Ridge, Ark., September 11, to one packed house, reports Manly B. Urdike. The show had a wagon breakdown while loading at Caruthersville, Mo., which delayed the show in getting out. The Frisco line was unable to put the show over the branch line between Caruthersville and Walnut Ridge on schedule time. They arrived after one o'clock, so did not get pitched for the afternoon show. The town was packed with people and the show missed a double-packed house due to the delay. The show was greatly appreciated and carries high-class equipment. The stock shows good treatment at this season of the year. The animal and horse features are excellent. Mr. Urdike sprained his ankle in the aerial act in landing in the net. The clown numbers are splendid. The show is clean in every respect. The circus left for Little Rock on schedule time.

SIG. SAUTELLE

Still in "Harness" Presenting "Punch and Judy"

Syracuse, N. Y., Sept. 15.—George Saterlee, known to millions of Americans for generations as Sig Sautelle, was at the State fair this week, flanked by his two inseparable companions, "Punch and Judy," king and queen of the children's entertainers.

A native of Glens Falls and long a resident of Homer, N. Y., Sig Sautelle has become known from Coast to Coast in his fifty years in the sawdust ring. Now nearly ready to celebrate his 75th birthday, Sautelle like "Punch and Judy" as his companions, ready to pass his last days with them, as active and eager as a man of fifty and looking forward to many years of showmanship.

Sautelle is associated with George L. Dohney's Carnival Shows on the midway during the fair. He handles the "Punch and Judy" show with a magician's hand. As he performed his magic on the platform, with the usual rapid line of chatter, few imagined a veteran of the Civil War was their entertainer, but the fact is that Saterlee when 13 served in the Union ranks. His honorable discharge from the service is among his proudest possessions. Returning from the war he took up the trade of a printer and worked at it for several years. He had gained much local fame as an entertainer with "Punch and Judy" and when 24 started on the road. His capital totaled \$47. He invested \$12 of it in a blind horse and \$4 additional went for a harness patched with rope. Six dollars more went for a wagon, a dilapidated affair, but able to move. On the wagon he piled his "Punch and Judy" outfit, his cards, his handkerchiefs and other paraphernalia for his magician act and started away. He had no tent and no money to buy one. He was his own billposter. Arriving in a town he rented a hall, tacked up his signs and staged his show. By the following year he had made enough money to buy a tent and later on hired a few other performers. Next his show became a small circus traveling by wagon from town to town. Gradually it outgrew the smaller towns that could be reached by wagon travel and it was made into a one-ring traveling circus. When a menagerie was added it became a two-car affair and finally it grew into a three-ring circus, with one of the largest menageries in the world.

Throughout his career as a showman Sautelle carried "Punch and Judy" with him everywhere. Only during the days of the big three-ring circus did he cease manipulating the mannikins himself and even then he insisted that "Punch and Judy" perform, entrusting them to the hands of a trusted and capable employee.

Finally Sautelle disposed of his circus interests. Sig decided he had had enough of life on the road. With Mrs. Sautelle he decided to pass his remaining days in Homer, financial worries had ceased. They were in good circumstances and were happy. Then Mrs. Sautelle died. He was left alone. Back to Glens Falls he went to pass his time with relatives and people fond of him and delighted to have his company. But there came the old call. "Punch and Judy" were nearby. A knife in hand had carved them out of pieces of wood. He painted them over again. He dressed them anew. And then just to show he had lost none of his skill he started making the "Punch and Judy" noise maker, call it whistle, squawker or what you will. The outfit was complete and Sig was lonesome. Then started the usual avalanche of spring mail. The cards were from men and women who had worked for him who were on the road again. They told of their good times, the improvements in their acts and the like. And now and then was a letter asking if the old man wanted to return himself. Each one brought more serious consideration, and finally Sig took to the road again.

"I always had a clean show," he says, "a good show, catering mainly to the youth of the country. I built my show on 'Punch and Judy.' They brought in the cash that built up my biggest show. They are clean and happy. I made that my motto in the show business."

Charles L. Sasse, the international circus acts' booking agent, knows, and the information he imparts can always be relied on.

PIANIST RIDES BRONCHOS



Moissaye Boguslawski (left), of the Chicago Musical College and noted Russian pianist, indulges in broncho-busting at Estes Park, Col., and calls it the most invigorating contrast to the art of piano playing. He is an apt pupil in the hands of Ed (Lightnin') Tucker, a cowpuncher of considerable repute in the Colorado Rockies, shown at the right.

—P. & A. Photos.

JOHN GUILFORD INJURED

Frankfort, Ind., Sept. 14.—John Guilford, age thirty-five, of St. Louis, an animal trainer, was seriously injured here September 6. A herd of elephants belonging to the John Robinson Circus stampeded in the business part of the city. Several other circus employees narrowly escaped injury and many Frankfort persons were badly frightened.

Eight of the twelve elephants being driven along the street became frightened at an express wagon. Seeing the danger, Guilford, who was leading Lizzie, the largest elephant, which was at the front of the line, attempted to quiet the animal. Two of the elephants, chained together, ran toward Guilford. He was struck by the chain and hurled to the pavement. Before he could rise he was kicked by the animals.

Guilford was taken to the Palmer Community Hospital, where he received treatment, and was taken to the circus train late last Thursday night. He accompanied the show to Bloomington. The elephants ran more than a block before they were brought under control.

TWO SHOWMEN KILLED

Indianapolis, Ind., Sept. 14.—Otis Binkinson, 60 years old, and Tony Webster, 26 years old, of Henderson, Ky., employees of the Walter L. Main Circus, were instantly killed at 11 o'clock last Wednesday night while walking along the railroad track in the southeastern part of Greensburg, Ind. The men were on their way to the loading platform of the circus when the accident occurred. They were hurled down a 30-foot embankment on the north side of the track, with death instantly resulting. The identity of the men was unknown until late last Thursday afternoon, when local officials took up the matter of the deaths with the management of the circus.

G.-P. GREYHOUND FOUND

Fulton, Mo., Sept. 14.—Chief of Police Art Lynes announced today that he had found the greyhound that escaped from the Gentry-Patterson Circus while it was exhibiting in this city last month. The animal was shipped to the show at La Fayette, Ind., where the circus exhibited this week at the Tippecanoe County Fair. The animal was one of the most valuable ones in the circus and the management had telegraphed to this city every day to inquire if it had been found. The members of the police department kept a sharp lookout and it was found this morning strolling down one of the streets and picked up. The dog had the appearance of having been tied up and it is presumed the persons having it became afraid of detection and turned it loose.

JOHN ROBINSON CIRCUS

Will Probably Close at Cullman, Ala.

The prospective route of the John Robinson Circus gives the closing stand as Cullman, Ala., about November 15. Under existing conditions it is rather difficult to decide exactly at this time just when the show will close, informs the management.

The Bob Morton Circus did a big business at Vicksburg, Miss., week of September 3. The Vicksburg Evening Post, issue September 4, gave the show a big boost, stating that it was clean and offered a pleasing, snappy program. Rubie Walters, who was married a few weeks ago, brought his wife on the show, where she visited until September 2, leaving for Ft. Worth, Tex., to prepare winter quarters for Rubie. Minnie Fisher is improving. The Three Youngers, posing and strong-man act, joined to replace Missa Fisher.



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### GENTRY-PATTERSON CIRCUS BANNER DAY

Recorded at Clinton, Ind.—Fayette, Mo., Has First Show in Eighteen Years

The stand of the Gentry-Patterson Circus at Fayette, Mo., was the first circus for this town in eighteen years and the whole country was out for the parade and afternoon show. A threatening storm in the evening kept the attendance down somewhat. Fulton, Mo., August 28, was a big one and both dailies were strong supporters of the show, commenting on the absence of games, immoral exhibitions and the general clean personnel. Mexico, Whitehall, both Missouri, gave good business as did Auburn, Ill., altho the latter is rather a small town for this size show.

Taylorville, Ill., was a banner one in spite of the strong opposition put up by the Barnes Circus. During the morning hours it looked rather doubtful as to giving any performances but shortly after noon it stopped raining and the afternoon performance was capacity, as was the night show. Cyrus Simpson made his appearance early on the lot and gave all assistance possible.

Danville, Ill., September 3, was good considering it was the week following the fair. Afternoon was big and night fair. The real banner day of the season was had at Clinton, Ind., September 4. This city had been billed early this season for May 15, but owing to heavy rains at that time the date was canceled. Following a request by the Advertising Club, thru its secretary, D. F. Walker, that a later date be given them, arrangements were made for the above date. Capacity business was had at both shows.

Villa Grove, Watseka, Hoopston and Gibson City, all Illinois, gave good night business and fair afternoon crowds. Paxton, Ill., September 10, was another good one, as it was the first circus to show there for years and they were circus hungry.

A seventy-mile jump was made from Paxton to La Fayette, Ind., where the show was the big free attraction of the Tippecanoe County Fair, which is controlled by the K. K. K. The only parade of the week was staged Tuesday, September 11, and the grounds as well as the down-town streets were crowded. Every performance has been capacity with the exception of Monday, when rain kept the folks away from the grounds. Both morning and evening papers gave lengthy reviews commenting on the high-class performances given.

Jack Manning and his crew on the front door are certainly there when it comes to handling the crowds. Each and every man is always courteous and obliging to those who pass the gates. Happy Myers, a former member of clown alley, spent the week at La Fayette, Ind., with his many friends on the show.

Howard Walsh, female impersonator, who was injured at Pottstown, Pa., June 22 by the explosion of a fake bouquet, was a visitor on the show at Paxton, Ill. At first it was thought he would lose the left eye, but skillful treatment received at the Manhattan Hospital, New York, saved the optic. In company with his father and several friends from Bloomington, Ill., he spent the day visiting the host of friends who congratulated him on his speedy recovery. By the time this issue is out he will have rejoined the show and his clever track work will again be a source of amusement to the natives.

Treasurer Louis Dobson and wife spent several days with his family at Bloomington, Ind., during the fair engagement at La Fayette. This show can lay claim to having the best bunch of clowns on the road with the exception of the big one. The writer has visited most of the shows this season and after witnessing the work put on by other funmakers cannot praise too highly the work done by the members of clown alley.

Jack Besch, advertising banner man, fills them up every day, even in the hard ones, and his clever announcements make a hit with the crowds. The cane brigade is enlisting more members each day and it would not be surprising to see Gov. Patterson sporting one soon.

Hattie Harris is working the high-jumping greyhounds and her work with them in front of the grand stand is one of the big features of the

(Continued on page 102)

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### NEUMANN TENT & AWNING CO.,

De Kalb, Ill., September 4, 1923, 1419 Carroll Ave., CHICAGO, ILL.

GENTLEMEN—Under separate cover I am sending you an order for two more 12x20 Banners. I am mighty proud of the Banner Front you turned out for me this season. After the daily use of same for over four months, I can safely say that it is the best Front that I ever had. The artistic arrangement of the settings of the various subjects are worthy of special praise. The faces and figures are perfect and stand out in a lifelike manner. A very important part of my front is the fact that you have used paint that has not faded. The colors are almost as bright today as they were four months ago. Here's hoping that my next season's front will be as good (I am not asking for better) as the one you have made me this season.

W. H. McFARLAND, Manager Sells-Flote's Side-Shows.

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# UNDER THE MARQUEE

By CIRCUS BOLLY

The Hagenbeck-Wallace Circus was well attended at St. Joseph, Mo. Patrons were highly pleased with the performance.

Julius Thomson, the tent man of Cincinnati, left Sunday, September 16, for Martinsville, Ind., for a two weeks' stay.

Fred Buchanan wired September 13 that he would gladly help the Japanese relief fund along.

Ed L. Brannan was in St. Louis last week contracting the railroads for the Gentry Bros. Shows and Patterson Circus Combined.

Christy Bros. Circus received a good notice in The Gaffney (S. C.) Ledger, issue September 1.

The Flying Valentines delighted 15,000 people at a Labor Day demonstration in the public park at Taylorville, Ill.

Word comes to Solly that Chas. Redrick, bandmaster on the Gentry Bros. Show last season, will be seen with one of the big ones season 1924.

Margaret M. Walton, story writer for the Al G. Barnes Circus, was in Taylorville, Ill., a few hours September 7 and then went to St. Louis.

Babe Weldon and Capt. Lawrence Weldon are now employed at the Busy Bee Cabaret in St. Louis. They are doing a double dance number and Babe is working the floor.

Solly receives word that William Lewis, clown, who was with the Walter L. Main Circus, is enjoying a trip thru Florida in his new automobile.

Prof. Rodney Harris has a real concert band with the Gentry-Patterson Circus, many papers stating that it is the best that has ever visited their cities.

Frank P. Meister, bandmaster on the Campbell Bros. Circus, which closed at Gilman, Ill., September 8, has returned to Cincinnati, O. He gave The Billboard a call last Thursday.

On the No. 2 car of the Barnes Circus are: Frank Garrigus, manager; Frank Florry, boss billposter; Henry Brandt, Jim Holland, G. A. Gaynor and Chester Dodd, billposters; Al Terrell, chief programmer.

H. Keith Buckingham, ex-circus man, accompanied by W. B. Fields, were in Cincinnati last week on business and called at The Billboard offices. Keith is sort of getting "itchy" feet, and may be back in the field next season.

Prof. Frank Howard, old-time showman, is still working along merrily with his tattooing shop in Boston. Side shows and exhibits will never run short of tattooed men and women as long as Prof. Howard can wield the colored needles.

William Ahearn, formerly with the Ringling-Barnum Circus, is at his home in Fall River, Mass., engaged in the poultry business. "Bill" admits he is lonesome and says he will be back with the "big tops" again.

Sanger's Circus in England is feeling the hard times over there in common with all other classes of entertainment. So is Bostock & Wombell's. Both of these attractions have played to less than \$20 per day—for several days at a stretch.

J. J. McConnell is still with Clarence Ankings ahead of Wm. Campbell's New Orleans Minstrels Company. The show is still doing its share of the business in the North, and will soon start for the South for a long season in the Lone Star State.

Two welcome visitors at the Cincinnati offices of The Billboard recently were Jerome Harriman, press agent, and "Doc" Oyler, side-show manager of the Walter L. Main Circus, on their way from Lawrenceburg, Ind., to Greenfield, O.

Burns O'Sullivan was eight years with the Barnum & Bailey Circus as equestrian director and assistant, and one year assistant manager Walter L. Main Circus under the direction of Andrew Down. He should know—and does—and there is no reason why he should not build a circus.

Otto Floto, under the will of his sister, the late Mrs. Clary L. Hyland Burton, is a beneficiary to the extent of \$150,000 in the form of a trust fund. His brother, William, gets \$100,000 and his nephew, William F. Koelling, \$50,000. The last two bequests are also in trust.

Mr. and Mrs. L. P. Bonfoey opened their home at Quincy, Ill., Sunday, September 9, to the Sells-Floto folks when the circus Sundayed there and a score of the performers enjoyed the swimming pool and were entertained at breakfast. Afterward the circus people escorted the Bonfoey family on a tour of the circus grounds.

One often hears the expression "I could have a circus if I had the bulls' elephants." John G. Robinson the third has them, and, by the way, one of the best trained groups in the world. The Cincinnati Fall Festival may be called a "home-talent show" by reason that young John G. successfully directed its amusements.

The Hagenbeck-Wallace Circus did splendid business at Olathe, Kan., and The Johnson County Democrat published an excellent after-notice of the show, saying in part: "The horses were the finest ever seen with a circus in Olathe. The whole show was clean and orderly. There was no profanity, no thug-thieves or confidence men followed it, and there was no trouble of any kind." City Treas-

urer H. E. Julien, of Olathe, states in a letter to The Billboard that he never saw a better or cleaner show, both morally and physically.

Charles Ringling's reply to the call for support of the Japanese relief fund was forthcoming as quickly as the wires could "tick" it to Mr. Jones and The Billboard. Promptness in decision to aid left no doubt as to his position in the matter and is a high compliment to his executive talents.

Taylorville, Ill., can lay claim to having a real circus fair in Cyrus D. Simpson. He attends all shows within a radius of a hundred miles and when one comes to town he is on the lot bright and early to render every possible assistance.

J. P. MacCauley, business manager of the big feature picture, "The Covered Wagon" Company, which played to big business at the Grand Opera House, Cincinnati, the last two weeks, was a Billboard visitor last Tuesday. He was formerly with the white tops, having trooped with the Forepaugh-Sells and other circuses.

H. R. Brisson, of the Great Keystone Show, informs that Dr. Harry Bart and wife, of the Bart Medicine Show, visited at Centerville, Pa. A new arrival on the Keystone Show is Iona Hawkins and her troupe of trained dogs. She will finish the tented season and then go into a department store with the show over the holidays.

George "Bumpy" Anthony, tramp clown, with the Walter L. Main Circus, writes that he is enjoying a pleasant season with that show, and finds plenty of work to occupy his mind. Besides working all the walks and stops he is in the "Seven Dars-Devis" act of Arabian tumblers and in the Coffee and Londs Troupe, doing bumps and making them laugh.

Eddie Limoges, producing clown on the Gentry-Patterson Circus, is putting on some real numbers, and has the audiences laughing at his dancing dummy. The clown band is considered one of the best with any show. Mr. Limoges sings with the band before the show and goes over big. Viola Brainerd, one of the menage riders, is doing exceedingly good work. W. J. Hennessey was entertained at his home town, Taylorville, Ill., by Roger Logan.

J. F. Price, an ex-troupier, writes from Denton, Tex., as follows: "Up to the present time no circus has contracted for this city. The daily papers are continually on the outlook for a show. This community is circus hungry. There is an excellent cotton crop, good new highways and more than \$1,000,000 worth of buildings under construction in Denton. The rural districts are in a better financial condition this year than any since 1919. Cotton is bringing 25 cents and better in this territory. A good lot and short haul awaits the circus."

The K. K. K. of La Fayette, Ind., who own and control the Tippecanoe County fair, are a bunch of regular fellows and not on a real fair; also are strong boosters for the Gentry-Patterson Circus, which was the feature free attraction during the week.

Frank Belmont, who now has his attractions with the Rose Kilian Shows, has invented a novelty which he promises will be an innovation in the way of a pit show frame-up. The outfit, which is being built by a St. Louis firm of wagon builders, will cost upwards of \$2,000 and will be transported on a large truck. Mr. Belmont already has several very tempting offers for 1924, but as yet has not decided with whom he will cast his lot. The Rose Kilian Shows have had a very successful season so far and will as in the past remain out all winter, says Cliff Smiley.

A Shelbyville (Ind.) daily commented on the Walter L. Main Circus in its issue of September 8, viz.: "Those who witnessed the Main Circus here Friday afternoon and evening are of the opinion that it is about one of the best that has been in Shelbyville for some time. Although the circus does not feature many wild animals, the acrobatic stunts, etc., were of a very high-class nature and the performers rank among the best. There was not a dull moment during the entire performance. The Main Circus made such a tremendous hit in this city that residents here would be pleased to have it make a return engagement."

Fred Naeter, of Cape Girardeau, Mo., writes: "This city had the Sparks Circus September 10 and it hopes to have it again as soon as possible. It was the best looking circus outfit we have ever seen here. The men and women looked like refined, well-to-do professional people and they surely give the part. The performances were splendid and attracted the largest crowds ever seen at a circus here. Such exemplary conduct, combined with uniform courtesy and an unusually good program, deserves a word of commendation. This richest agricultural district in the United States has a welcome in store for more attractions of this character."

Opposition the past six weeks did not hurt the Gentry-Patterson business a bit, as they were first in every town and got real business. The only places where patronage fell down was Mason, Ill., and Hannibal, Mo.

The advent of John Ringling into the outdoor fair and indoor exposition fields adds impetus of marked vitality to activities in these lines. The Billboard now invites the Ringling Brothers to give the United States a national exhibition patterned after and embellished along the lines of the world-famous annual event in the country just north of us. Washington, D. C., is the logical spot for such a fair. The prestige of the Ringlings insures prompt support congressionally, patriotically, financially, commercially, morally, and in every other channel incident and vital to the ultimate culmination of a United States National Exposition in the nation's capital or its greatest metropolis—New York City.

Bloomington, Ind., thinks a great deal of Sam R. Dill, assistant manager of the John Robinson Circus. Bloomington is Dill's home town. When the Robinson show played there September 8 it was Sam's first visit in Bloomington in fifteen

years, and The Bloomington Daily Telephone and The Evening World gave him front-page stories. The Telephone printing a picture of him and The World displaying its story with a big seven-column streamer head at the top of the page. Mr. Dill's first show job was as the manager of the Harris Grand Theater there. He was the first manager of that show, as Mr. Harris was on the road when it was opened and remained on the road for several more seasons. From the Harris Theater Mr. Dill went to the Gentry show. He immediately made good with that show and in a few seasons climbed to success in the circus world. From the Gentry show he went to the Wallace organization and when the Mugivan-Bowers-Ballard combine was made he was employed by it. Year before last he was with the Howe show. Last season he joined the Robinson circus.

## COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

- BOND, PAUL. Complainant, C. R. Reno, Stockton, Md.
- BOND, HELEN KENT. Complainant, C. R. Reno, Stockton, Md.
- BURNS, SCOTTY, Agent. Complainant, C. R. Reno, Stockton, Md.
- COLLIER, CARMINE, AND SISTER. Complainant, Chas. Soladar, Mgr., Brinkley Girls Company, Care The Billboard Pub. Co., Cincinnati, Ohio.
- MAC COLLOUGH, J. J., AND WIFE. Straight Man and Chorus (alias Jack Mendel and wife). Complainant, Chas. W. Benner, Mgr., Peck's Bad Boy Company, Care The Billboard, Cincinnati, O.
- MEYERHOFF, HENRY. Booking Agent. Complainant, Granby Horticultural Society, Granby, Quebec, Can.
- MILLER, WALTER, AND WIFE, Second Comic and Chorus Girl. Complainant, Chas. W. Benner, Mgr., Peck's Bad Boy Company, Care The Billboard, Cincinnati, O.
- RUSSELL, S. B., Canvasman. Complainant, L. B. Holtkamp, Mgr., Georgia Smart Set Minstrels, Care The Billboard Pub. Co., Cincinnati, O.
- ULLMAN, CARL, Carnival Bookkeeper & Secy. Complainant, L. B. Holtkamp, Mgr., Georgia Smart Set Minstrels, Care The Billboard Pub. Co., Cincinnati, O.
- VAUGHN, JACK, Canvasman. Complainant, L. B. Holtkamp, Mgr., Georgia Smart Set Minstrels, Care The Billboard Pub. Co., Cincinnati, O.

## BARNES CIRCUS

Does Big Business at Taylorville, Ill.

Taylorville, Ill., Sept. 13.—With ideal autumn weather the Al G. Barnes Circus did a big business here in the afternoon and packed 'em in at night September 12. The circus arrived at 8 a.m. from Olney, Ill., a 105-mile jump, having to leave the lot at that place in a heavy downpour of rain.

John Aasen, the Norwegian giant, was delighted over the fact that he was going to get to see the Pathe photoplay, "Why Worry," in which he starred and which is now running at the Lyric Theater in St. Louis. John worked in the picture last January, February and part of March. It is a six-reeler and he played opposite Harold Lloyd. Aasen says he is going to work in pictures again this winter after the Barnes Circus closes.

Pete Staunton, inside lecturer on the side-show, closed recently and departed for his home in Buffalo, N. Y. The vacancy has been filled by Eddie Reece, Ralph A. Fisher, formerly producing clown on the Campbell Bros. Circus, joined at Olney September 11 as ticket seller on the No. 1 side-show.

Delno Fritz and niece, Edna Price, sword swallowers and fire eaters, recently rejoined the side-show. They were on the Barnes Circus in 1913, 1914, 1915 and 1916, and in 1917 and 1918 made a tour around the world. They later joined the Ringling-Barnum Circus in 1922 and closed at St. Paul, Minn., with that circus a short time ago.

T. E. Everett is in charge of privileges. He took Jacob Jacobson's place. Mr. Jacobson is now selling balloons on the show. Mrs. Everett, who has been visiting relatives at Forest City, Ark., will join her husband on the show at St. Louis. H. B. Franklin, formerly with Gentry Bros. Circus, is the able and efficient auditor on the Barnes Circus.

W. K. Peck and Ben Austin are still as busy as ever keeping tab on the boys to see that they do not lose any time while getting the big top up and off the lot. Thomas (Skinny) Dawson does not pose as the greatest press

agent on earth, but he does know how to put on that winning smile when he enters the front office of the daily newspapers. It's a smile that most always bears fruit—good stories on the front page most of the time, and "Skinny" says he always likes to get a large engraving run for good measure. He put all this over on The Taylorville Courier and Breeze.

Mr. Barnes has a complete radio set on his private car which is furnishing him a lot of entertainment while on the road. Mrs. Jake Neuman was a recent visitor on the show. Jack Austin, son of Ben Austin, left the show this week for San Antonio, Tex., to re-enter school. Mrs. J. D. Neuman and brother-in-law and wife, Louis Feiman, formerly on the Ringling-Barnum Circus and Gentry Bros. Circus, were visitors at Mitchell, Ind.

At Franklin, Ind., H. B. Gentry, was a visitor, and at Mitchell, Ind., Ed Ballard, of West Baden, drove over and spent the day and took Mr. Barnes back to West Baden with him in his car for a brief visit. Mr. and Mrs. Louis Roth are enjoying their work on the Barnes Circus. CYRUS D. SIMPSON.

## BOSTON

DON CARLE GILLETTE Room 301 Little Bldg., 80 Boylston St.

Boston, Sept. 14.—Continued mild weather has kept a lot of people at the beaches, and most of the legitimate houses have had a slim attendance for the last week. With the coming of a promised cold spell and the opening of local colleges in a week or two, business is expected to improve greatly.

"The Lullaby", Florence Reed's latest, is nearing the end of its scheduled two weeks at the Colonial Theater and takes for New York on Saturday night. Having created a considerable amount of fuss and comment in this puritanical atmosphere, Broadway will undoubtedly welcome it with an impatient curiosity.

The first shock play of the local season, "The Cat and the Canary", is holding its own at the Plymouth.

All those who have not yet seen George M. Cohan's "Rose O'Reilly" are trying to squeeze into the Tremont Theater between now and the end of next week, at which time the show leaves for New York.

"Runnin' Wild", the new Miller & Lyles production, is drawing well at Selwyn's.

"Sally, Irene and Mary" is in its sixth week at the Wilbur and continues to please good-sized audiences.

"I'll Say She Is" has 'em guessing as to whether it is a good musical show or just a funny burlesque. A reasonable number are going to the Shubert to find out for themselves.

"Take a Chance", after two weeks of playing to practically dead houses at the Hollis, moves on Saturday night to New York.

Joe Hurtig's "Hollywood Polities" at the Gayety are the talk of the town. There is a packed house at every performance.

"Barnum Was Right" is the Boston Stock Company's third offering of the season at the St. James Theater. Walter Gilbert and Adelyn Bushnell play the leading parts.

Henry Jewett's Repertory Company, at the Copley, is giving Pinero's "The Times", the first presentation of this drama in the United States.

The Somerville Theater Players are presenting "The Boomerang", with Leslie Adams and Jean Oliver in the principal roles.

"Eruption" continues for a second week at the Fine Arts Theater.

"The Covered Wagon" (film) is drawing capacity houses at the Majestic for the twentieth week. It will remain two weeks longer.

Mrs. Wallace Reid's "Human Wreckage" (film), at the Tremont Temple, is completing its sixth and last week.

"Runnin' Wild" last night gave the first of a series of midnight shows.

Norumbega Park, the last resort to remain officially open, is drawing good-sized crowds. A special feature of one of the concerts this week was Dorothy Galland, dramatic soprano, niece of the well-known actress, Bertha Galland.

## WANT

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CHRISTY BROS.' WILD ANIMAL CIRCUS,

Elizabeth City, N. C., 20th; Williamston, 21st; Ahsokie, Monday; Mount Olive Tuesday.

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RINGLING-BARNUM CIRCUS

Four Sellouts Out of Six Performances Recorded at San Francisco

Contrary to precedent and expectations San Francisco gave the Ringling-Barnum Circus a handsome business with four sellouts out of six performances.

Nemo wants his friends back East to know that he still trails around the ball players and attended morning workout in San Francisco with the team there and expects to be invited to do the same thing in Los Angeles.

During the Frisco engagement George Hartzel, sponsor, Johnson, Fred Stelling, Danny McRide and Andrew Casino made a trip to the Shriners' Hospital for Crippled Children and gave them a nice entertainment.

On the run from Medford to Chino the ever popular assistant boss propertyman, H. K. Mehlman, better known as "Elephant Fat", was superintending the cooking of a "mulligan", concocted by Chef Micky Graves and staged in the caboose of the second section.

Mabel Clemmons had her sister, Mrs. Whitney, as a visitor during the entire Frisco engagement. Brocky Dave, an old-time billposter, and Jack Wynn called upon Fred Kettler to talk of old times on the bill cars.

Wm. Downing is busy rehearsing the act of Wm. Downing and Company and is having quite a time in getting his material in proper shape. However, when he gets it "set" will know it will be perfect from the thoro way in which he has produced everything in the past.

Perley Leslie, formerly a trombone player in Bill Swensen's band with the Buffalo Bill Show, visited Arthur Morrel at San Jose, C. A. Bolus, namesake and relative of Charles Bolus, boss canvasman (now dead), was a visitor at San Jose.

The athletic reporter tells the writer of much activity in that line, recording several nice bouts between shows at Pittsburg and Stockton. At Pittsburg the contestants were George Howard, known as "Shoe Murphy", and George Caster, and Horse-Tent Firpo and Side-Show Hank.

The Pad Room nine recently played the performers. The score of Pad Room was 10 and Dressing Room 9. The Pad Room batteries were Bradley, pitcher; Lyman, catcher. Performers were Roscoe, pitcher, and Irving Nelson, catcher. Billy Rice was umpire.

Mrs. Millet and Irene and Mildred Millet joined at Waterbury and left at Frisco, so that Irene and Mildred would be on hand at the opening of school on Long Island.

Stanley N. Dawson (for the Show).

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Chimpanzee, (big show animal) \$650 Hamadryas Baboons, large (lion slayers)
Polar Bear Cubs, Leopards, Indian Porcupines Tchelada Baboons, large, very rare

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CIRCUS PICKUPS

And News Notes About People You Know in the Show Business

By FLETCHER SMITH

Al Fuller, of the Sparks Circus, the husband of Madge Fuller, who figured as the heroine in Earl Chapin May's story, "Cuddy of the White Tops", now sports the antlers as a member of the Circleville, Ohio, lodge.

Jack La Pearl, who with his wife is making the crowds laugh before the show with the Main Circus, will put in the winter in the South, reaching Florida about the first of December.

Bill Fowler, bandmaster of the Main Show, confides to me that in partnership with his sidekick, Charlie Deadrick, he will put out this winter a dance orchestra touring the Middle West.

Charlie Smith, who was the air calliope player with the Main Circus as well as solo cornet with Bill Fowler, writes that the Kibble Show is doing a wonderful business since it opened. He says they have an entirely new outfit and a swell parade.

The Aerial Cowdons, who left the Main Show early in the season, are now playing fair dates and have not laid off a day since they closed.

My old friend Marvin Arnold cannot get back in the circus business as long as he is associated with his brother James. They are busy right now framing the "Northland Beauties" Show for the Southern Time.

Harry Wilson, who had the side-show with the Main Show last season, has been all this season with the Boyd & Linderman Show, but rumor has it that if the proposed wild west show goes out next season you will find Harry back home, as usual, managing the side-show.

Gus Barnes, an old Sparks Show musician and solo cornetist with the Bill Fowler Band, of the Main Circus, for the past two years, has closed with the show and returned to Cincinnati where he is needed to look after the lucrative practice of his wife, who is one of the prominent female physicians of that city.

"Spot" Pinsault, after leaving the Main Circus, went to his home in Worcester, making the trip to New York with the Wirth act. He has since joined the Lew Dunfor Show and has been making good at the string of Maine fairs.

Jimmie Heron, treasurer of the Walter L. Main Circus, will at the conclusion of the circus season return to Far Rockaway and take the management of the Keith house there. Jack Crook is also slated for another managerial job.

Jack Fenton, who has been filling up the bulls with the Main Circus the past summer, will this fall return to his first love, burlesque, and is planning to go ahead of a show over the Mutual Circuit.

George Irving, the oldest living side-show manager in the business, is still in harness and reports say he is still turning them with the Doc Barry Campbell Bros. Show.

Mrs. Java Koen returned to Havre de Grace, September 2, after a pleasant visit with her

mother in New York. There was a great reunion with Java, Jr., figuring in the limelight when the family got together again at their apartments in the Riverton Building.

Ill Lull followed Phil Wirth and the Wirth family in getting away from the Main Circus. Both Phil and Frank arranged for a special baggage car to take the horses to New York from Lincoln, Ill., but as each thought the other had made the arrangements, when the time came to ship there was no baggage car and in consequence the act was left, so to speak, on a siding and it was necessary to cancel the week booked in Newark.

Any show that hits North Carolina this fall is going to do a world of business, writes Frank B. Irvin, city editor of the Salisbury Post. Frank says that all of the mills are working night and day, that cotton is rising every day in price and that the tobacco crop is the best in years.

Rodney Harris, who has the band with the Gentry-Patterson Show, is a graduate of Jack Phillips' Band, where he played baritone. Rodney was picked up in the spring with a carnival and made good from the start.

CIRCUS ORGANIZATIONS, 1881

A. B. Christie (Forepaugh White) submits the following data on circus organizations in 1881: Barnum's Great Show, P. T. Barnum, J. A. Bailey and J. L. Hutchinson, sole proprietors; Jas. A. Bailey, general manager; Jas. L. Hutchinson, financial manager; Frank Hyatt, assistant manager; Moses Crane, superintendent; M. E. Young, treasurer; Byron V. Rose, master of transportation; Charles W. Fuller, advance manager; R. A. Ball, contracting agent; J. W. Hamilton, W. W. Durand, G. J. Guilford and D. S. Thomas, press agents; W. H. Gardner, manager of advertising; Henry Hedges, manager advertising car No. 1; Crete Pulver, manager advertising car No. 2; F. A. Keeler, manager advertising car No. 3; Chas. McLean, superintendent of tents.

W. C. Coup's Hippodrome and Monster United Shows, W. C. Coup, Mone, A. Farin, Geo. Middleton, Ad. Nathan, Prof. Jukes, proprietors; W. C. Coup, general director; Andrew Haight, railroad contractor; Geo. Middleton, general advance manager; Henry Barnum, manager; W. C. Crum, press agent; Yankee Robinson, advance sensation agent.

The Great Forepaugh Show, Adam Forepaugh, sole proprietor; John A. Forepaugh, manager; Chas. H. Day, general press representative; Fred Lawrence, press agent with show; Geo. K. Steele, general agent.

The Great Inter-Ocean Show, Batchelder and Doris, proprietors; Frank M. Kelsh, general director; John B. Doris, manager; Geo. Batchelder, superintendent; J. R. Davis, press agent; Geo. Batchelder, Jr., treasurer; C. W. R. Jones, master of transportation.

Hilliard & DeMott's Great Pacific Circus and Menagerie, Hilliard and DeMott, proprietors; J. W. Baker, general agent.

John O'Brien's Royal Circus, Col. Thos. R. Toole, general agent; H. B. Danforth, railroad agent; Chas. Perce, press agent.

Old John Robinson's Great World's Exposition and Electric Light Show, John F. Robinson, general director; Gilbert Robinson, treasurer; Frank Robinson, manager; Charles Robinson, general agent; Frank Kilkenny, rail-

JOHN ROBINSON CIRCUS HAS ENJOYABLE WEEK

Sam B. Dill Honored in His Home Town, Bloomington, Illinois

The twentieth week for the John Robinson Circus has, perhaps, been one of the most enjoyable the show has experienced. The route was thru a section that might well be called "home" for the John Robinson name.

The Anderson Daily Bulletin stated: "The John Robinson Circus, which showed in Anderson yesterday, was one of the best productions of this kind seen here for some years. Comparing it with the Sparks Circus, which played here several weeks ago, we may say that while the Sparks Circus was a nice, neat little show, it cannot compare with the John Robinson performance."

Kokomo, September 5. First there were all the Peru Elks in a body. Then there were the Peru merchants, the bankers, the homefolks from Peru, until, at the afternoon performance, it looked as if Peru had moved to Kokomo and taken the Kokomo folks by the hand to visit "their circus".

Frankfort, September 6; Martinsville, September 7, and Bloomington, September 8. Bloomington is the home of Sam B. Dill, assistant manager. That Sam is most popular in his home town is attested by the fact that outside of feed and newspaper bills the circus paid nothing the date of exhibition, and the way the native sons turned out to see their own was a sight to see.

A Labor Day celebration was staged by Harry Bert, superintendent of the inside tickets. Between shows an athletic program was arranged for the performers, and the success it met with has prompted the promoter to plan another event in the near future.

The writer did not witness this thrilling event and has only the promoter's words to guide him. If he has given the bouts and winners wrongly blame goes to him. However, sufficient funds were realized to lay in supplies of tights and several sets of boxing gloves.

GARDNER WILSON (Press Agent).

road contractor; Wm. Robinson, contracting agent; Samuel Day, press agent; Miles Orton's Circus Wagon Show; Sells Bros' Millionaire Confederation of Stupendous Railroad Shows, Sells Bros., proprietors; Peter Sells, general agent; Shelby, Pullman & Hamilton's United Shows, The Burr Robbins & Colvin Greater Shows, The New Great Pacific Shows, S. H. Barrett, manager; Van Amberg & Company Great Golden Menagerie and Circus Wagon Show, Hyatt Frost and O. J. Ferguson, proprietors; W. Kidder, contracting agent; W. C. Hough, director of publications; W. C. Scott, press agent.

WANTED For Golden Brothers Circus Prima Donna, Horse Trainers, Clowns, Drivers, Wardrobe People, Side-Show Manager that can make opening, Grinder for Pit Show, Side-Show Attractions. WANTED - Advertising Banner Solicitor. Show winters in San Diego, California. Write as per route Billboard.

HORSES AND PONIES STORED We specialize in Handling Show Stock. MUTUAL STABLES, Boarding, 103-105 West 53d Street, NEW YORK CITY.



## THE CORRAL

By ROWDY WADDY

Howdy, folks! What's the news of yourselves?

What have you in mind for the winter? How many and who will do vaudeville?

"Sober Sam" makes some remarks and explains his silence in this week's Corral department.

One of the real and "real" oldtimers out Los Angeles way is Olive Swan, whose friends in both pictures and outside film circles are legion.

Haven't heard as yet if Charlie Aldridge and the Missus will again be with the "Red Pepper" show. Whatev-say, Charlie? Or will it be with some other road theatrical troupe?

Possibly this winter will see the staggers of annual and special cowboys' sport contests getting together on the forming of an association for their protection and advancement.

The roads and general conditions encountered by the pony express riders of 1890 were quite different than if they were to ride the same trains from St. Joseph, Mo., to Frisco these days.

It now looks like Fred Beebe's Cowboy Contest during the four-day Fiesta at Palas event (October 8-11) in Kansas City will be classed among the big ones of the season, according to advance data on the contest received by Rowdy Waddy.

The forthcoming event at Fairfield, Ia. (September 25, 26 and 27), sort of combines two meanings in its caption, "Roundup and Rodeo". It is not a half-bad policy to round up the hands to produce a thrilling rodeo-contest. E. B. Chambers is superintending the affair.

Mrs. Harry Payne Whitney, famous sculptor of New York, is making another statue of the late Col. William F. Cody (Buffalo Bill), and it is announced that this time there will be no cause for the model stated to be criticized as of the "bridle path" caliber.

H. D. Johnston, official announcer at the recent Rodeo held at the Yankee Stadium, New York, who has been in the Bellevue Hospital, that city, undergoing an operation, was discharged from that institution September 9, and is resting at the Colonial Hotel and improving rapidly.

R. C. (Jack) Carlisle informed that he was finishing his park work season, as free attraction, at Olympic Park, Irvington, Newark, N. J., September 8. He was opening his fair dates at the Syracuse (N. Y.) Fair last week, the Wild West events there being in the form of a Rodeo.

From Wray, Col.: The Rodeo to be held here September 21, 22 and 23 is being produced by Johnny Roberts, and the Live Stock Association of Sutherland, Neb., is to furnish the live stock. Lou Cogger is working with Roberts and this is the first show of its particular kind to be given here. Two-color advertising is being used in connection with the Rodeo.

Marion Stanley writes from Oklahoma: "Sometimes a hand is 'broke' because of 'hard luck' of some kind, and if he, or she, could get some exhibition work to do at a contest, would be able to enter some contested events at the next contest. But it seems that some contest promoters won't give one half a chance. It has been my 'luck' a few times."

Word came last week from Springfield, Mass., that Tom Kirnan's Wild West was a feature of a Labor Day celebration at Liberty Park, Liberty. Kirnan's combination was billed as a "Great congress of rough-riding champion riders, ropers and bulldozers, direct from a two weeks' engagement at Yankee Stadium." There was also a singing contest, prominent speakers, a rifle and drum competition, drills, ball games, sports, field events, dancing and band concerts on the program.

Montana Meechy was a caller at the Cincinnati office of The Billboard the fore part of last week. Meechy, a son-in-law of Buckskin Ben, was en route with some people and stock of the Buckskin Ben, Jr., Wild West to Columbus, O. (headquarters town), having just closed at Owensboro, Ky., with the L. J. Heth Shows. The show has several fair and celebration dates in Ohio, among the latter being the Butler County Fair at Hamilton, October 2-6. They expect to work indoor events during the winter season.

Red Sublette wrote that the six-day Rodeo in connection with the County Fair at Okmulgee, Ok., got away to a flying start, September 10, and was declared by many to be about the best ever pulled in Oklahoma, except at Dewey. "It was sure wild and woolly," wrote Red. From Okmulgee Sublette goes to Pendleton, then to Kansas City, for the events at those places, and then to the Rodeo at Joplin, Mo. (He mentions these dates from the fact that some time ago he remarked that he wanted to be a contender for top honors in being present at the most contests this season.)

The Rice-Emerson (W. H. "Bill" Rice and Capt. Ralph Emerson) Wild West is scheduled for a trip down the Mississippi, and later abroad. Authentic report has it that extensive preparations are being made for the comfort of the personnel and that a cracker-jack performance is being arranged—two large boats being already purchased for transportation purposes. "Bill" Rice has been successful in almost everything he has tackled in the show line, and Capt. Emerson is a business man and a showman as well, for years being owner of the famous Golden Rod show boat on the Ohio and Mississippi rivers.

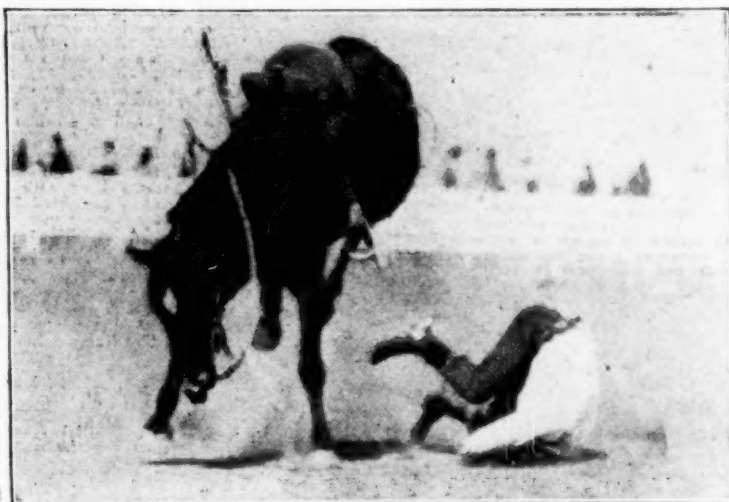
Jack Chambers wrote from Fort Smith, Ark.: "I witnessed the Wild West concert with the

Hagenbeck-Wallace Circus, and it was sure some humdinger. "Shorty" Fienn does some swell comedy all thru (and he rides, too). Al Faulk announces, Earl Sutton ropes and rides, Faulk and Bill Davis ride bronks, John McCracken and Ethel, his wife, both do good work, as does Mrs. Faulk, Oogie (didn't hear his last name) and Mrs. Sutton. These people put on the good work in the concert. You tell the folks, Rowdy, that I wanted to say hello to them, but I wanted to accept an automobile ride out in the country and didn't have the time."

From Wilson, Wy.: "The recent three-day Rodeo held here by the Jackson Frontier Days Association, at the new Frontier Park, was the most successful ever staged here. In the grand finale of the bucking horse riding, Hughes of American Falls; Murrell Hunt, of American Falls, and Pinell, of Wind River, contested, with Hughes winning first. Mr. Harnett, of Dubois, brought over the 'big sorrel' and it was ridden by Leonard Furrin, Hughes and Hunt. Appendicitis was the hardest bucker—fell on Pinell in the finals, injuring the rider's leg. Otis Emery was thrown and dragged and injured the first day, but appeared on the grounds throughout the event. A collection for Emery and Pinell totaled about \$275. The Victor, Id., Concert Band furnished the music."—J. L. DODGE.

The following letter explains itself: "Dear Rowdy—Guess you think I had passed out. Nothin' doin'. I started for the big fight at Shelby July 4, an' expected to take in the contest there put on by Ray Knight, an' go from there up to Calgary to see Weadick's Stampede, an' then cum on back to the Cheyenne doin's. My intentions wuz okay, but, dog-gone it, I wuz in an automobile mix-up in Northern Wyoming that has kept me in bad most of the time since. After this, I'm goin' to do my travelin' by train. These yer cross-country auto trips with a feller at the wheel that never had any kind of an accident, 'not even a puncture'—well, you have seen 'em, I guess. Anyway, I sure hated to miss the contests. Course, the fight at Shelby is now a matter of history. How could one expect Knight to make a howlin' success of his contest when the fight did not even draw 'em? Then, again, I hear the town people let in another outfit, and had two contests

### "BUCK" MITCHELL



Salinas broncho buster, taking a bad spill off Lucky Boy.

a-runnin' full blast at one an' the same time.

"Weadick sure run true to form at Calgary. They tell me it wuz the best week the town ever had. The cowboy part of the fair wuz the part that drew the folks to town and held 'em there. Weadick's efforts pulled the fair board out of a big debt. The whole works wuz so successful that they are a-goin' to make it an annual stunt. I suppose Weadick will run it, altho I ain't seen any mention by him as yet what he's goin' to do. They tell me he sure has some ranch up there—an' seems to be plum bugs on it, as I know of two different outfits that made him dern good offers to step out this year follerin' Calgary to put on some Wild West, and he passed 'em up, saying he'd been away from the ranch all summer an' wuz thru showin' fer a while. Kin you beat it?"

"Cheyenne, I hear, had the best year of the twenty-seven they have been a-holdin' Frontier Days. This is, no doubt, due to Doc Davis, the manager. He is a live bird, sure enough! (Sorry I could not get to be with you, Doc.)

"Bozeman, Mont., had their contest an' it wuz up to snuff, as usual.

"They tell me Miles City had a good layout. Old Joe Bartles 'stepped on the gas' at Dewey again on the Fourth of July dates and did as always—give 'em the goods.

"Belle Fourche, S. D., had what I hear was a humdinger.

"Prescott, Ariz., and Las Vegas did the same usual good business with real contests.

"Tex Austin, backed by Col. Huston, got away to good business in the ball park at New York—ten days, twenty performances—an' I hear grossed about \$265,000. Course one performance's receipts went to the boys an' girls a-contestin'. Tex says he will do it every year in New York, and young Dick Ringling (the feller who runs the Bozeman contest) is a-puttin' on his New York Contest in Madison Square Garden in a few more weeks—says he's goin' to do it every fall there. 'Gosh, the contestants are goin' to have two trips to New York every year, it seems.

"The folks like cowboy contests all over, but if these yer managers don't git together and form that much-talked-of association to protect the business, you're sure goin' to see a whole lot of junk passed out all over the country, labeled 'Rodeos', 'Stampedes', 'Roundups', 'Frontier Day' contests and what not!

"I hear Tex McLeod has got back from Eng-

land an' will play in vaudeville this winter. Tell Tex, that a dern good stunt fer vaudeville would be an imitation of himself the time he tied a rope around his own neck an' tried to rope a wild horse at Toppenish. He'll remember, 'cause that's the only time he ever tried it.

"Well, I'll write again soon, if I don't have any more auto spills. I see where Charlie Aldridge, who has been a-follerin' the contests fer years, expected to ketch up with 'erh at the New York contest. Adios Amigo.—SOBER SAM."

### NEWS NOTES

(Continued from page 62)

be requested to name one person from their organization to serve as director for the ensuing year. These eighteen directors are to meet and elect officers for 1924. The committee advised that the new organization be completed on or before October 1, 1923, so that ample time may be had in which to secure the best possible talent for the 1924 program.

The King City (Mo.) Chautauqua this year was one of the best ever held there, the receipts totaling \$4,000, which is twice the amount realized from the chautauqua at Albany, Mo., according to newspapers of the latter city. The King City promoters expect to have a surplus of \$600, which is the first time it has paid in a number of years. The talent this year was very good and pleasing, according to local reports. The last day was designated as "Albany Day" and the program of the chautauqua was featured afternoon and night by concerts by the Albany Band. A large crowd turned out and the concerts proved one of the big hits of the week.

Superintendent Watts, of the Swarthmore Circuit, was told at Galeton, Pa., that the chautauqua was the most unifying force in town, and that some of the present prosperity

song with a haunting refrain. Not high-brow, a simple melody with a human touch.

"Over the Hills to You". The eternal theme. The love of fellow-creature for fellow-creature. Old as the hills the thought, but abundantly new as expressed by that clear lyric writer, Russell J. England. Once again a strong melody by Clay Smith. A very attractive marriage of music with words.

"Old-Fashioned Flowers" seems to have been written about the time when flowers 'wore crinolines', which they do still in far-away old-world dream gardens—so Clay Smith shaped his rhythm in minuet form and fashioned a stately song full of dignity and romance."

### LEAGUE OR WAR?

To those of use who believe that the best in our civilization, law, liberty, language, art, religion, etc., are matters of importation and that the law of compensation demands that we shall recognize the obligation to pay for what we have received, or, in other words, that an honest man will pay his debts, Prof. Irving Fisher's book, "League or War?", is a good book.

Our inescapable obligation is discussed in such chapters as: "Why Wars Occur", "Is Man a Fighting Animal?", "What Is the League?", "Objections Alleged Against the League", "Experience With the League", "The Present Outlook". The book contains the text of the League and a bibliography.

The book is published by Harper & Brothers, New York. If you wish to be more than a provincial, read it. WILLIAM H. STOUT.

### HERE AND THERE AMONG THE FOLKS

(Continued from page 55)

Ala., the first week of the month. The troupe includes Davenport and Carr, Gray and Gray, Isaac Moore, Jennie Hill, Ethel McCoy, Viola Wilson and Florence DeLegge. The company is presenting "Use a-Coming", which will be expanded so as to require twenty-five people, and, according to Mr. DeLegge, will be headed for the metropolitan cities of the East and North.

"Sweet Pain", by J. H. Trent and R. C. Irving, is a late release from the Fred Fisher publishing house. "Oh, Oh, Please Don't" is another number by the same writers. Trent has two others with the same publishers—one "Harmonica Blues", the ownership of which he shares with Al Koppel, and the other, "I Don't Like It", was by Jules Laster, with lyrics by Trent. Incidentally, Joe is the manager for the blues and recording departments of the concern.

Johnnie Lee Long—Send in your address. The Page desires to address you personally.

Blaine and Brown—A letter addressed to you at Chicago has been returned undelivered.

Adams and Adams, George Christian, of the Carolina Minstrels; Brown and Singleton, Sidney Rink and John Rucker are all due replies to correspondence to the Page—but we don't know where to send them.

Would also like to have the address of Rene Canegard, who took the music to Cuba. He wrote from New York, but gave no address.

Bert Jonas, the Loew Annex Building agent, who handles many colored acts, has closed his Coney Island show, "The Darktown Follies", after an unusually successful summer season at the big New York resort. "Red" Cassidy had charge of the company of six men and five girls, and they gave a 25-minute performance. During the closing week the people doubled by playing with the Mason & Henderson Company at the Lincoln Theater in Harlem. The same office placed the Silvertone Four with the "Liza" show for the season.

Kike Gresham, whose wench characterization is one of the features of the Henri Bowman "Cotton Blossoms" show, is sporting a new \$110 gown. Incidentally, the whole cast has been completely redressed with some fifty costumes. New scenery was shipped to them from an Oklahoma studio to Birmingham, and Poole, the race photographer in Atlanta, who is rapidly forging to the front with his work, has made a new set of lobby pictures for Mr. Bowman. Kike tells us of a hotel in the Alabama city that, if it is as good as he says, ought to advertise the fact to Billboard readers, more than twenty of which play the city every week.

H. D. Collins was obliged to cancel Moss' Bears that were contracted for a Johnston, Pa., appearance because of the Pennsylvania R. R. declaring the animals as being outside the checking privilege, and the cost of a special car being prohibitive. He was obliged to answer a complaint before the V. M. A., but was exonerated on the charge of violating a play-or-pay contract after the evidence of good faith was submitted. Wouldn't it be great if the colored acts were all thus protected and obliged to be responsible for their contracts. On receipt of the summons Mr. Collins promptly deposited a check for \$200 with Mr. Casey to cover the obligation of the act in case of an adverse decision.

and unity of the place was due to chautauqua. A few years ago a great fire destroyed the retail business section. One merchant was so discouraged he planned to leave Galeton and try to start somewhere else. Just then chautauqua came and Dr. R. H. Conwell gave his lecture on "Acres of Diamonds". This merchant took heart, got a business partner and put up the largest mercantile building in Galeton. He has prospered ever since and he attributes it all to that chautauqua lecture.

Fred G. Bowles, a well-known English writer and critic, recently published the following review of some of Clay Smith's songs:

"I am in receipt of a collection of songs from America, composed by Clay Smith, that are indeed splendid.

"A Creation"—one of the loveliest songs I have come across in recent years. Exquisite words by Lou J. Beauchamp. A pearl of lyricism, all about a baby, the smallest bit of human, but the biggest thing on earth. Music oriental in flavor, with a memorable introductory phrase happily reused as coda. A classic in song. Big possibilities for a temperamental singer. The composer on his top notch of tone illustration.

"Little Boy Sleepyhead" in one of those charming compositions—a slumber story never old-fashioned because eternally new. One of those gracious compliments to childhood paid by the older child. And why should not the grown-ups share the dreams of babyhood? A sweet, fluent song.

"A Love Dream". Tripping, sprightly introduction, developing a beautiful valse lento refrain. A suggestion of madness in the query, "What care the gay folk for dreamers?" Then a happy-go-lucky indifference and a real chirpy refrain, leaving the hearer the gladder for the sweetness of the melody.

"Day Dreams of You". A dainty waltz



# AVIATION

## WASHINGTON AIR CARNIVAL TO BE HELD SEPTEMBER 18

Washington, D. C., Sept. 13.—Formal announcement was made here Tuesday of an air carnival to be held at Bolling Field, September 22, which is designed to eclipse anything held in Washington in the way of aeronautical entertainment. The purpose of the show is to furnish funds for the Army Relief Society, an organization which provides for the education and relief of widows and orphans of soldiers of the regular army.

Army posts and flying fields throughout the country have either given or soon are to give benefit performances along the lines of the one to be given here.

Ships and equipment from other fields will be sent here as well as a number of famous pilots. Among the various types of planes will be the sky-writing Vaught, now at McCook Field, Dayton, O. The pilot of this ship will write across the heavens, bringing out both the military and entertainment value of this airplane. Members of the Army Relief Society in Washington can give details.

## BRITISH MISHAPS FAVOR AMERICANS IN SPEED RACE

Keen interest is being shown by entries for the Schneider Seaplane Trophy, which is to be raced for off Cowes, in England, September 28. The American team of four naval pilots reached England the first week in September and their chances of being victorious in the coming event are said to be 100 per cent, for the British fleet has been gravely reduced by mishaps during trial flights. The Sopwith Hawker seaplane, which finished second in the recent British aerial derby, is out of commission and will not participate. This reduces the British entries to two machines, the supermarine Sealion, which won the trophy at Naples last year, and the Blackburn seaplane, known as the Whale. Strong teams have been entered by America, France and Italy. Each nation is represented by three machines and each has one in reserve. They say that if the American machines can make 175 to 190 miles an hour, as was done in the American trials, the Schneider trophy will be brought to this country.

## PARACHUTE MISHAP IS FATAL

Spokane, Wash., Sept. 13.—After sustaining two broken legs, a broken arm and other severe injuries when he failed to reach a sufficient height in a balloon ascent at the Spokane Interstate Fair here last Tuesday, causing the loss of a triple parachute drop to drop him 200 feet without the chute opening, Price Miller lost his fight with death Tuesday. Price, who was but 21 years old, came to Spokane from Portland, Ore., to work for J. I. L'Estrange, bringing his 17-year-old bride of a few weeks with him, and she was at his bedside in the Sacred Heart Hospital when he died. His left arm was amputated last Thursday, but infection from other injuries resulted in his death. A collection was taken for him on Friday and Saturday at the fair grand stand, netting the plucky performer about \$250.

## FRENCHMAN RECOGNIZED AS ALTITUDE RECORD HOLDER

Dispatches to the daily newspapers from Paris, France, say that Sadi Le Colatte, the French aviator, was officially recognized as holder of the world's altitude record on September 13. The laboratory of the Minister of Public Instruction showed Le Colatte reached 10,722 meters, or 35,178 feet, on his last attempt, on September 2, thus breaking the record held by Lieutenant John A. Macready, of the United States Air Service, whose mark of 34,500 feet had stood since September, 1921. By his feat Le Colatte won a prize of 50,000 francs offered by the French government, as well as a pension of 50 francs daily offered by the manufacturer of his Nieuport plane until his record is shattered.

## NEARLY MEETS DEATH IN STAGING COMEBACK

Dixon, Ill., Sept. 15.—R. T. Sturham, manager of a local air and tent center, who was a former stunt flier and who attempted to stage a comeback here in an exhibition flight, almost lost his life in the attempt. He went up in an airplane and then started to resume his former stunt of climbing down a rope fastened to the plane. Sturham was unable to climb up the rope to safety after he had completed the stunt. Pilot Burdick heard his cries of danger and maneuvered the plane low over Rock River and Sturham dropped into the river, swimming back to shore unaided.

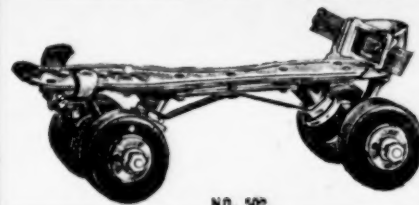
## SEAPLANE BREAKS AIR SPEED RECORD

The Navy Wright Fighter, piloted by Lieutenant L. H. Sanderson, U. S. M. C., which established an unofficial world's speed record over a measured course at Roosevelt Field, Mineola, N. Y., Monday afternoon, September 10, will represent the United States Navy in the Pulitzer race at St. Louis in October. A speed of 238 miles an hour was made in straight-away flying without the advantage of a dive from high altitude to attain momentum before covering the measured distance. Lieutenant Sanderson also will pilot the machine in the Pulitzer race.

## MERRITT HAS NARROW ESCAPE

C. A. Merritt, balloonist, narrowly escaped death when he fell into the Illinois River with his parachute during one of his night performances at Lacom, Ill., recently. Merritt made four ascensions at the Kay County Fair, Blackwell, Ok., September 12-15, and is engaged to furnish the free attraction at the Nebraska District Agricultural Fair at Norfolk September 26-28.

# "CHICAGO SKATES"



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## TO TEST SPEED OF ZR-1

According to information from Washington the next test of the ZR-1 will take place September 17, when it will be sent over the vicinity of Barnegat Bay. The Naval Air Service announced that the big dirigible will be "turned wide loose" in an effort to determine definitely the greatest speed of which she is capable. The six engines were designed to drive the airship 70 miles an hour.

## NEW FIELD IN CANTON, O.

Canton, O., Sept. 13.—A new flying field has been established by E. T. Hebert just outside the city limits. He has completed a large hangar and four planes have been installed at the field. Homer Miller, local stunt flier, has contracted with the fliers to give Sunday performances at the field.

## AVIATION NOTES

The plans of "Dare-Devil" Conroy to give an aerial show at various fairs in Massachusetts have gone to smash. The laws of this State prohibit stunt flying, except at regular aviation grounds.

The September 12 issue of The New York Times carried a reproduction of the new U. S. Navy dirigible ZR-1, photographed in its flight September 11 over the metropolitan district and over a column of descriptive matter. This was the fourth of a series of test flights the "made in America" dirigible will make by naval air officials before giving it a 100 per cent performance certificate. The next long flight of the ZR-1 will be to the St. Louis air races early in October.

United States navy officials expressed great satisfaction with the first trial flight over the naval air station in Lakehurst, N. J., September 4, of the rigid airship, ZR-1, of the United States navy. The big ship ascended rapidly to a height of 1,000 feet and after being in the air 55 minutes was brought to the landing field without a mishap. For weeks the naval air station had drawn thousands of visitors, many of them from the distant parts of the United States.

The success of the glider or "sailplane", as some aeronauts prefer to call these motorless aircraft, had a set back in Germany the other day when seven of them are said to have crashed during the glider meet at Rheon. It is said the cause was chiefly due to faulty construction and inexperienced glider pilots. Those who have seen the glider flights near Bayside, N. Y., some time ago by the inventor of the craft, H. J. Nordman, seem to think the glider will some day become a sporting and pleasure machine as well as a great feat attraction for fairs.

E. B. Tracy, manager of the Pennant Cafe, St. Joseph, Mo., has just purchased a Laird Swallow plane and will use it for commercial flying in St. Joseph, it being the first plane ever purchased in that city for that purpose. The machine has a ninety horse-power engine and will be stationed at Rosecrans Field. Tracy will carry passengers for a radius of 150 miles from St. Joseph. He is to have an air map with established rates and may eventually establish an air line. The new plane is to be delivered to Tracy is about three weeks. Wayne Neville will pilot it for the owner.

## ART OF MONEY GETTING

(Continued from page 57)

is plenty of room upstairs," was the witty and truthful reply.

No profession, trade or calling is overcrowded in the upper story. Wherever you find the most honest and intelligent merchant or banker, or the best lawyer, the best doctor, the best clergyman, the best shoemaker, carpenter or anything else, that man is most sought for, and has always enough to do. As a nation, Americans are too superficial—they are striving to get rich quickly, and do not generally do their business as substantially and thoroly as they should, but whoever excels all others in his own line, if his habits are good and his integrity undoubted, cannot fail to secure abundant patronage, and the wealth that naturally follows. Let your motto then always be "Excelsior", for by living up to it there is no such word as fail.

LEARN SOMETHING USEFUL—Every man should make his son or daughter learn some trade or profession, so that in these days of changing fortunes—of being rich today and poor tomorrow—they may have something tangible to fall back upon. This provision might save many persons from misery who by some unexpected turn of fortune have lost all their means.

LET HOPE PREDOMINATE, BUT BE NOT TOO VISIONARY—Many persons are always kept poor because they are too visionary. Every project looks to them like certain success, and therefore they keep changing from one business to another, always in hot water, always "under the barrow". The plan of "counting the chickens before they are hatched" is an error of ancient date, but it does not seem to improve by age.

DO NOT SCATTER YOUR POWERS—Engage

in one kind of business only, and stick to it faithfully until you succeed, or until your experience shows that you should abandon it. A constant hammering on one nail will generally drive it home at last so that it can be clinched. When a man's undivided attention is centered on one object his mind will be constantly suggesting improvements of value, which would escape him if his brain was occupied by a dozen different subjects at once. Many a fortune has slipped thru a man's fingers because he was engaged in too many occupations at a time. There is good sense in the old caution against having too many irons in the fire at once.

BE SYSTEMATIC—Men should be systematic in their business. A person who does business by rule, having a time and a place for everything, doing his work promptly, will accomplish twice as much and with half the trouble of him who does it carelessly and slipshod. By introducing system into all your transactions, doing one thing at a time, always meeting appointments with punctuality, you find leisure for pastime and recreation; whereas the man who only half does one thing, and then turns to something else and half does that, will have his business at loose ends, and will never know when his day's work is done, for it never will be done. Of course, there is a limit to all these rules. We must try to preserve the happy medium, for there is such a thing as being too systematic. There are men and women, for instance, who put away things so carefully that they can never find them again. It is too much like the red-tape formality at Washington and Mr. Dickens' "circumlocution office"—all theory and no result.

When the "Astor House" was first started in New York City it was undoubtedly the best hotel in the country. The proprietors had learned a good deal in Europe regarding hotels, and the landlords were proud of the rigid system which pervaded every department of their great establishment. When twelve o'clock at night had arrived, and there were a number of guests around, one of the proprietors would say, "Touch that bell, John," and in two minutes sixty servants, with a water bucket in each hand, would present themselves in the hall. "This," said the landlord, addressing his guests, "is our firebell; it will show you we are quite safe here; we do everything systematically." This was before the Croton water was introduced into the city. But they sometimes carried their system too far. On one occasion, when the hotel was thronged with guests, one of the waiters was suddenly indisposed, and, altho there were fifty waiters in the hotel, the landlord thought he must have his full complement or his "system" would be interfered with. Just before dinner time he rushed down stairs and said: "There must be another waiter, I am one waiter short, what can I do?" He happened to see "Boots", the Irishman. "Pat," said he, "wash your hands and face; take that white apron and come into the dining room in five minutes." Presently Pat appeared as required, and the proprietor said: "Now, Pat, you must stand behind these two chairs and wait on the gentlemen who will occupy them; did you ever act as a waiter?"

"I know all about it, sure, but I never did it."

Like the Irish pilot, on one occasion, when the captain, thinking he was considerably out of his course, asked: "Are you certain you understand what you are doing?"

Pat replied: "Sure I knows every rock in the channel."

That moment "bang" thumped the vessel against a rock.

"Ah! be jabers, and that is one of 'em," continued the pilot. But to return to the dining room. "Pat," said the landlord, "here we do everything systematically. You must first give the gentlemen each a plate of soup, and when they finish that ask them what they will have next."

Pat replied: "Ah! an' I understand perfectly the virtues of 'system'."

Very soon in came the guests. The plates of soup were placed before them. One of Pat's two gentlemen ate his soup; the other did not care for it. He said:

"Waiter, take this plate away and bring me some fish." Pat looked at the untested plate of soup, and, remembering the injunctions of the landlord in regard to "system", replied: "Not till ye have ate yer soup!"

Of course, that was carrying "system" too far.

READ THE NEWSPAPERS—Always take a trustworthy newspaper and thus keep thoroly posted in regard to the transactions of the world. He who is without a newspaper is

cut off from his species. In these days of telegraph and steam many important inventions and improvements in every branch of trade are being made, and he who doesn't consult the newspapers will soon find himself and his business left out in the cold.

(To be continued)

## MUSICAL MUSINGS

(Continued from page 49)

Circus, which toured Europe. Young is the dean of circus bass drummers. He recently sustained a fractured rib in a fall from the band wagon of Golden Bros.' Circus and has returned to his home, 1513 Metropolitan street, N. S., Pittsburg, Pa. It is safe to predict that Hank will be with one of the big white-top organizations when the bluebirds chirp the start of the 1924 season.

# RINKS & SKATERS

## MACK AND LA RUE A HIT AT FAIRS

Comes word from the West of the successful fair season being put in by Mack and La Rue, a feature act of Ernie Young's Revue, the principal attraction at the Nebraska State Fair in Lincoln two weeks ago. This week the well-known skating artistes play the fair at David City, Neb., and will finish their outdoor bookings next week at the Maywood (Neb.) Fair. C. M. Lowe engaged the duo for his rink in Ponca City, Ok., August 23, 24 and 25 and their exhibitions attracted capacity business. Mack and La Rue will return to vaudeville October 1, having been signed for another tour of the Keith Circuit. During the summer they have been making all jumps in their automobile.

## SKATING NOTES

William Kincaid is operating a roller rink at Enid, Ok. Patronage is very good.

The rink at Echo Park, Meridian, Miss., is reported to have increased skating interest in that section, which means box-office receipts are satisfactory.

The rink at Morgan City, La., will again operate for the fall and winter season.

Roller skating is said to be the leading form of entertainment in and around Macomb, Miss., since a rink commenced operation there.

Frank Fivek and Al Claret are presenting a sensational roller skating act at Keith and Orpheum houses.

The Three Whirlwinds are now thrilling audiences along the Orpheum Circuit with their fast work on the rollers.

Bert and Hazel Skatelle occupied an important spot on the bill at the Hennepin Theater, Minneapolis, last week with their dandy roller skating turn.

A banner summer season is said to have been registered by the rink at Sedalia, Mo., which is conducted by Eckler & Huss. Clarence E. McCoy and his wife, formerly of the Winter Garden Rink, Independence, Mo., are visiting in Sedalia and, after a short rest, McCoy will return to the rink game.

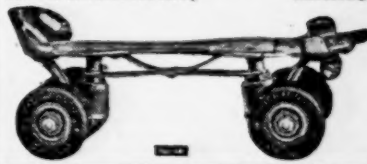
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# FAIRS AND EXPOSITIONS

## THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

### MINNESOTA STAGES ITS GREATEST FAIR

#### Attendances Passes 400,000 Mark—Dairy Exposition To Be Annual Event

Minneapolis, Minn., Sept. 12.—Saturday night marked the end of what fair officials state was the greatest Minnesota State Fair ever held. It also marked the end of the first Northwest Dairy Exposition. And the "twin exposition" is declared to have been the greatest ever held in the Northwest. A total attendance of 367,964 was registered for eight days, with the practical certainty that Saturday's attendance would put the total well over 400,000. The tally by days and corresponding figures for 1922 is as follows:

	1923	1922
Friday	587	840
Saturday	21,635	33,975
Sunday	579	3,053
Monday	146,717	130,877
Tuesday	36,825	36,553
Wednesday	66,684	54,028
Thursday	50,101	43,226
Friday	44,826	39,635
*Saturday		51,428
Totals		393,444

Final hours on the fair were marked by a thriller on the race track where 25,000 persons saw a speeding automobile crash into a fence and remain upright, the pilot escaping death by a seeming miracle, groans of the thousands being drowned in a roaring ovation of cheers when spectators discovered that the pilot was safe.

Despite \$70,000 added cost and \$20,000 in additional premiums, the fair will show a small profit. Curtis M. Johnson, of Rush City, Minn., president of the fair board, said:

"We have the world's greatest fair," he said, "and we intend to keep it so. A great educational program and a bigger and better dairy exposition will be created for 1924."

On the closing day Ray L. Plant, race car pilot, crashed into the wooden railing on the "death turn" on the race track while going seventy-five miles an hour, but kept his automobile upright and escaped without injury as the machine tore up twenty feet of fence.

The accident occurred at the spot where Owen Van Drake, amateur driver, was killed Wednesday.

Thousands of spectators, assembled to watch the last automobile race program of fair week, jumped to their feet, horrified, as LaPlant's Duesenberg car hit the fence. LaPlant's skillful driving kept the car upright as it jumped. Persons at the edge of the track leaped over the railing and removed broken timbers, clearing a way for cars still in the race.

LaPlant is a resident of Worcester, Mass., and a recent addition to the list of Alec Sloan's racing drivers.

More than 25,000 automobiles were checked in at the gates, setting a new high record. About 15 per cent of the total came from outside States.

It was estimated Saturday by Secretary Thomas Canfield that the State Fair and Dairy Exposition may have made more than \$10,000 or \$15,000 profit over and above operating expenses. Total receipts reached approximately \$450,000.

The new twin, the Northwest Dairy Exposition, has come to stay, fair officials said. Curtis M. Johnson, president of the State Fair Board, said the exposition had been a wonder-

ful success and had earned its right to be a permanent part of the fair, and that preparation for the 1924 exposition should begin immediately, at the same time as preparations for the fair itself.

The exhibits and entertainments this year were more comprehensive and larger than any year in the history of the fair.

Thousands of people attended every day from all parts of the State and some from adjoining States were among the attendants.

The stock show this year was the largest in the State's history. Another feature of entertainment this year was the running races, which were resumed after a number of years' suspension. They will probably be added as an annual affair.

Other events this year included harness horse racing, automobile races, airplane stunts and horseshoe tournaments.

### ROB ROY PRAISED

#### Staged Another Successful Fair at Alexandria, Tenn., This Year

The Alexandria Fair, Alexandria, Tenn., scored its usual success this year due to the enthusiastic efforts of its secretary and manager, Bob Roy, one of the best known fair men in Tennessee and a man who has had long experience in handling fairs. The community exhibits, the fashion show and the amusements were pronounced the best ever and ideal weather prevailed during the week.

The esteem in which Rob Roy is held is evidenced by the following from The Nashville Banner of September 4:

"According to Commissioner of Agriculture Homer Hancock, of the State agricultural department, Rob Roy, of Alexandria, is a real fair promoter who delivers the goods. 'I am just back from Rob Roy's fair,' said Commissioner Hancock, 'and I want to tell you that he knows how to put 'em on and to give visitors what they are looking for. To my mind the fair at Alexandria this year was one of the best exhibitions I have been in years. The community exhibits, the poultry show, the mule show and the display of fancy work, etc., just couldn't be improved upon.'"

"I don't know whether everything just worked out to Rob Roy's advantage or not," he continued, "but I do know that he had the show, he had the goods, he had the crowd and everybody seemed pleased with the exhibit. If that doesn't make a successful fair then I never saw one."

### GOLDEN ANNIVERSARY

#### Will Be Celebrated by Brockton, Mass., Fair—Splendid Growth Shown

Brockton, Mass., Sept. 14.—Brockton Fair will celebrate its golden anniversary on October 2, 3, 4, 5 and 6. Of the men who met July 9, 1874, and adopted the preamble and by-laws of "the greatest agricultural, industrial and educational fair in the East" none have survived to attend the golden anniversary, but their dreams have been realized, their hopes fulfilled, and their efforts crowned with success.

The first Brockton Fair was held on October 7, 8 and 9, 1874. From its inception the fair was a success. In the fifty years it has earned several million dollars in profits, yet the shareholders have never been paid a dividend nor has any officer received a dollar as salary. All the funds have been invested in the plant or have gone towards a better show for the following year.

Some idea of the growth of the fair is shown by the fact that in 1884 the concessions netted the fair \$1,187.42 and last year Superintendent Charles H. Pope received \$47,663.30. Added to the latter amount should be over \$275,000 for admissions. The attendance in 1922 was 250,300.

Up to 1905 the largest sum ever paid for a single attraction was when Roy Knabenshue was secured to fly his dirigible at the Brockton Fair. He got \$5,000 for the stunt. Then came the aeroplane. Just prior to the fair the first aeroplane meeting in New England was staged at the Squantum field. Claude Grahame White was the sensation. Brockton gave him a contract of \$15,000 to fly with his Farham biplane and Blériot monoplane. A high wind blew every day of the fair and the flying proved a disappointment, owing to the danger of the aeroplane being blown into the crowd. The contract, however, drew a tremendous crowd.

Up to 1906 the drags and "the horse and carriage" brought most of the people to Brockton who did not come by train. In that year the New Haven used 400 cars to transport the crowds. From that period the motor car has been the popular method of transportation, and on one day last year, "Governor's Day," it is estimated that 23,000 automobiles went to Brockton.

In the fifty years that the Brockton Agricultural Society has been in existence it has had but four presidents. H. W. Robinson, the first president, continued in office until 1907, when he died, having served thirty-three years. Charles Howard served until 1917, when he resigned and became honorary president. William B. Cross succeeded him and served until his death in 1919. Then Fred M. Field was elected president.

It has been under Mr. Field's administration that the fair buildings have been lined up in definite manner and modernized, the streets were well laid out and surfaced, the entire park covered with grass and decorated with shrubbery and at the entrance a floral park worked out.

At the end of the first year that he was the directing head, the fair broke all records for attendance. In that year 191,000 visitors came to the fair. Last year 250,300 paid admission.

### CLEVER FAIR ADVERTISING



Secretary James D. Lee, of the Greenville County Fair, Greenville, S. C., is a live-wire publicity man, and is letting the people in the fair's territory know most effectively that the fair is on the map. One of the most effective pieces of his advertising is shown in the accompanying picture.

### ROME COUNTY FAIR

#### At Belvidere, Ill., Badly Hit by Rain—Holds Over Sunday

Elgin, Ill., Sept. 12.—Inclement weather prevailed during the past week. A heavy rainstorm that struck Belvidere early last Thursday made the race track at the Boone County Fair so heavy that the Thursday racing program had to be postponed and at a special meeting of the fair directors it was decided to continue the fair Friday-Saturday and Sunday.

In order to ascertain how the people turned out at a country Sunday fair the representative of The Billboard motored to Belvidere Sunday and at 2:30 p.m. found a large crowd of sight-seers on the grounds looking over the many exhibits.

The grand stand was well filled with those who wanted to witness the races and the ball game. The races scheduled for Thursday were run Sunday.

The Belvidere City Band furnished delightful music during the week. Other bands furnished music during the week. Lester, Bell and Griffin, acrobatic act, and other free acts appeared before the grand stand during the week, but not on Sunday. The only show on the grounds was an athletic show.

Sunday afternoon the people did not seem to be in a spending mood and did not liberally patronize the various concessions. In fact, concession men complained of poor business the entire week. The total business of the fair amounted to about \$7,500 and it is not likely the association will make any money. There were several opposition fairs the same week. The fair is located about two miles from Belvidere and has forty acres of beautiful shaded grounds. It has been in existence sixty years. Frank Gilroy is secretary, John F. Meyers president, L. W. Marriett vice-president and Geo. W. Marshall treasurer.

### A TREAT FOR MUSIC LOVERS ART BRIESE MAKING BIG FAIRS IN NORTHWEST

#### Promised by Oklahoma Free State Fair

Muskogee, Ok., Sept. 13.—A real treat is on tap for all music lovers who attend the Oklahoma Free State Fair, October 1 to 6. In staging the second act of the opera, "Aida", the State Fair Association is launching into a venture seldom tried in fair circles, but in view of the tremendous interest in music throughout the State the elaborate production was arranged.

In the cast will be the pick of local musical talent in a score of Eastern Oklahoma towns. For months these musicians have been drilling in groups in their home communities and recently rehearsals under a professional musical director of Muskogee have been held each Sunday.

Nothing will be lacking in presenting this musical treat. Thru the efforts of A. F. Thavin, leader of Thavin's Band, which has appeared on the Free State Fair program for the past four seasons, costumes will be furnished for all people who take part in the production and the cast will be under his personal direction. Famous soloists assist in the production. Thavin's Band will accompany the huge chorus.

Claude Road, of Road and Francis, called at The Billboard's Boston office September 8 while en route from Worcester, Mass., to St. Stephens, N. B., to play a fair date.

### RECEIPTS AT CANTON

Canton, O., Sept. 14.—Admission and grandstand receipts for the Stark County Fair totaled \$27,264.30, according to Charles A. Fromm, secretary. The receipts last year, when the fair ran six instead of five days, with special attractions on Saturdays, amounted to \$29,907.85. The figures do not include revenue from concessions and entry fees. Had it not rained Wednesday officials believe last year's figures would have been passed. Thursday was the best day, with receipts \$9,572.50, and Tuesday was the poorest, when receipts were \$1,928.25.

### "WITCH OF THE ROMINES"

#### To Be Staged at Poplar Bluff, Mo.

Poplar Bluff, Mo., Sept. 14.—The Chamber of Commerce of this city, which is sponsoring the second annual presentation of "The Witch of the Romines" Carnival, has announced the dates for the production as October 25, 26 and 27. The affair will be put on a much larger scale than last year. Three bands will be secured to furnish the music and there will be parades and free acts nightly. H. B. Newman, chairman of the show committee, has reported the appointment of some of the show managers, and that the minstrel show would be the biggest paying attraction on the midway. Free acts will be put on each night, but the talent for the same will be recruited from among persons in Poplar Bluff who can put on these acts, as the professional acts for the week were turned down. Much school talent of the county will be secured to put on numbers for the carnival also.

### ALL RECORDS SHATTERED

The Hawkeye Fair and Exposition at Ft. Dodge, Ia., shattered all previous records with 34,401 attendance and \$21,759 gate receipts. This was at a top a third lower than in 1920, which retains its place as banner financial year. The fair, however, finished on the right side of the ledger.





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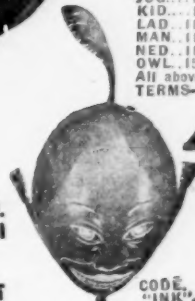


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INK...70-Indian, Semi-Trans.....	6.50
JUG...113-Plain, Semi-Trans, Airship.....	2.75
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**NIGHT SHOW DRAWS RECORD ATTENDANCE**

**But Spokane Interstate Fair Falls a Little Below That of Last Year**

Spokane, Wash., Sept. 9.—Record attendance at the night show of the Spokane Interstate Fair and Live Stock Show, which closed here tonight, was mainly responsible for attendance of the week reaching 96,624, compared to 98,372 in 1922.

A spectacular pageant, "The Domain of Princess Columbia", with a cast of 250 brought out the night crowds, breaking all night records for the thirty years of the fair. Attendance was running ahead of anything in the past eleven years for the first four days and then slumped badly on Friday and Saturday.

"We will be able to about break even on this year's fair," said President T. S. Griffith, "but we will not be able to pay off a \$7,500 note in addition to other past deficits as we had planned. The night shows were life savers this year. Pageants are pulling far better than ever anticipated."

The fair had ideal weather and fully 125,000 general admissions were expected. The grandstand attendance was high. The fair stood fifth in total attendance in the past eleven years.

Placing Inland Empire (Spokane's territory) Day on Tuesday, with princesses from fifteen towns present was a good pulling feature. The live-stock exhibits were exceptionally good this year. Another good feature was the baby show, with ten cups being given. Children's Day on Saturday, with a fifteen-cent admission for juveniles, pulled well.

In addition to running and harness races other grandstand features were Roman and standing races, auto polo, "Aerial" Thompson, high-wire bicycle riding, a forty-piece saxophone band, formal military guard mount, Byer's high-school horses, the 101st National Guard Infantry Band, community singing, live-stock parade, relay races and several platform performances.

The kennel show, including a "mutt" dog day, poultry show, auto exhibits, a crowded industrial hall and the usual hall features all had more exhibits than in recent years.

B. T. WIDGEON



Manager and treasurer, Tri-State Fair and Exposition, Norfolk, Va., which has just closed its first venture into the fair field.

**RUSSIA'S FARM FAIR**

Advises received from Russia late in August stated that preparations were under way for holding Russia's most ambitious educational and expository undertaking since the revolution, to open late in August at Moscow. It was to be an exhibition of agriculture and machinery, with a number of foreign firms, principally German, participating. American harvester machinery was also to be shown.

All of the buildings for the exposition were newly constructed, their erection constituting the largest building operation in Russia since the war. Including live stock barns there are nearly one hundred structures, mostly of wood, though some are of steel and concrete. Each of the various nations making up the United States of Russia had its separate building.

"Ten thousand workmen have been engaged in the operation since spring," say the news dispatches, "and the site, a splendid bit of rolling ground on the Moscow river, will be green and colorful with growing grain, grass and flowers when the fair opens."

"Twenty-five thousand peasants are to be brought to Moscow each five days from the provinces, at the government's expense, to attend the exposition. What amounts to a short course in scientific agriculture will be given these visitors. They will be shown also a new "model village", as contrasted with the old Russian village. In the old village there will be ikons and other religious symbols in the houses. In the new, no ikons, but electric lights.

"For foreign visitors and exhibitors some of the down-town hotels are being taken over and remodeled. The foreign exhibits will be entirely separate from the Russian, a special section having been arranged for them.

"There will be no "streets of Cairo" or other amusement features for the visitors at the exposition, but adjoining them there is already a large amusement park with the quaint Russian name of "Not Lonesome Gardens."

**SANDERSVILLE (GA.) FAIR**

Sandersville, Ga., Sept. 10.—The seventh annual Washington County Fair will be held here October 16-20, inclusive. The program for this year is very elaborate. The premium list contains about \$14,000 in cash prizes.

G. S. Chapman, secretary of the association, states that the Washington County Fair Association is one of the few of its kind that have made money for seven consecutive years. The association owns real estate and buildings that are conservatively estimated to be worth \$35,000 and it does not owe a dollar.

For the midway Mr. Chapman has booked the Keystone Exposition Shows, Harry Ramish business manager. This company is also booked for Monroe, Statesboro and a number of other Georgia fairs for October and November.

The Newton Fireworks Company, of Chicago, has a \$500 contract to furnish an elaborate display of fireworks for three nights during the Washington County Fair. An expert from the factory will have charge of the display.

**RAIN AT VAN WERT FAIR**

Van Wert, O., Sept. 12.—A heavy downpour of rain on the Van Wert fair grounds Wednesday morning resulted in cancellation of all speed events for the day. Inasmuch as there were 142 horses and seventeen runners entered the fair board concluded to hold the fair over until Saturday night instead of closing Friday.

**PLAN INDIAN FAIR**

Helena, Mont., Sept. 14.—Perhaps to set at rest sensational stories about the starving condition of the Blackfeet Indians, F. L. Campbell, superintendent of the Blackfoot agency, has made arrangements for the holding of a Blackfeet Indian Fair at Helena in connection with the Montana State Fair, September 25-28.

**NO EASTMAN (GA.) FAIR**

James Bishop, Jr., secretary-manager of the Southern Georgia Exposition, Eastman, Ga., advises that because of extremely unfavorable conditions no fair will be held this year.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

**TOURIST CAMP FOR VISITORS TO MONTANA STATE FAIR**

With Montana roads in fine condition, the price of gas lower than in several years, and the crop outlook good, the Montana Fair has made preparations to take care of a throng of families in the Tourist Camp on the grounds during the fair, September 25-28 inclusive.

The charge to the grounds covers admission to the tourist camp, which is piped with water, equipped with stores, electric lighted tents and other conveniences. Near the camp is a children's playground fitted with benches, swings and hammocks, and on the grounds there is also a day nursery with a trained nurse in charge, where babies can be left while the mothers enjoy the fair.

Reports received by Secretary B. T. Moore from all around the State indicate that more families are coming to the State fair than ever before. Secy. Moore has provided a varied program of entertainment as well as a splendid array of exhibits and educational features.

**FARM PRODUCTS SHOW**

Moberly, Mo., Sept. 14.—The merchants of this city have agreed to hold another farm products show in Moberly October 16, 17 and 18 and committees are now at work arranging the details for the affair, which is to include a contest to decide the checker championship, a horseshoe pitching contest and fiddling contest. There also will be a mardi gras parade and other amusements. A committee of merchants has underwritten a guarantee for a fund to carry out the program. Booths will be erected on the streets to handle the exhibits of farm products.

**MARYSVILLE FAIR A SUCCESS**

Marysville, O., Sept. 12.—With a magnificent new grand stand with a seating capacity of 2,500, erected at a cost of more than \$30,000, enlarged speed ring, splendid exhibits in all departments, daily band concerts, nine big races with \$400 purses in each, the annual Union County Fair, held last week, proved highly successful in spite of continued rainy weather from the start to the closing day.

Liberal premiums were given this year, an increase of 25 per cent in all departments. Among the improvements were a new cattle barn, new sheep barn, hog barn, eating house, secretary's office and new starter's stand. W. C. Moore is secretary of the association.

**NIGHT SHOW A LIFE SAVER**

Edina, Mo., Sept. 12.—Despite unfavorable weather that made "Big Thursday" a losing day for the Knox County Fair Association this year and compelled the management to carry the fair over to Saturday, the association will come out better than expected and the officials of the organization declare that they will break even. On Friday night a large crowd was out, and the banner crowd of the week was out Saturday and Sunday night. The fair officials ascribe their ability to break even to the night show, which were an innovation for the local exposition and proved a wonderful new feature and a money-maker. Saturday night, after the free shows and horse show, a big display of fireworks was put on which proved a winner.

**COLLECT RAIN INSURANCE**

Marletta, O., Sept. 12.—Washington County Fair board members are \$100 to the good as the result of taking out rain insurance. There was a heavy shower during the morning hours and \$1,000 was collected. The total premiums for the four days' fair was \$900, with the first three days' insurance for \$3,000 each. One hundredth of an inch was lacking Monday to collect. Thursday afternoon cleared up for the horse races and a large crowd attended Merchants' Day, practically all stores being closed until evening.

**SUCCESS DESPITE RAIN**

Wauseon, O., Sept. 12.—Acclaimed the best fair ever held by the local association, the Fulton County Fair closed last Friday night with attendance shy several hundred because of continued rains which prevailed all week. Every department was crowded with exhibits. Daylight fireworks were featured. Three bands furnished music. Many of the fastest horses available were here for the race events. The cattle barns were filled and many tents took care of the overflow.

**WHEELING FAIR WINS OUT DESPITE RAIN**

**Secretary Swartz Has Splendid Program of Entertainment**

Wheeling, W. Va., Sept. 14.—Despite the fact that there was rain almost every day of the fair, the 1923 West Virginia State Fair will go on the records as a successful one. Secretary-Manager Bert H. Swartz may well be proud of the record his fair has made and the splendid array of attractions he provided for the entertainment of the thousands who attended.

Famous for its races, the fair was somewhat handicapped in this department by the rainy weather. Nevertheless there was sufficient of the "sport of kings" to satisfy the crowds—and it was racing of the best sort.

Secretary Swartz had wisely provided rain insurance for the entire week, and while on some days the rain was not sufficient to seriously curtail attendance it came at a time in sufficient quantity to enable the collection of the insurance, so on the whole the fair came out very well.

Probably never before has Mr. Swartz provided a better program of free attractions. Lampham's Red Hussars Concert Band and Orchestra, with lady singers and instrumentalists, pleased with their unique musical features. The big Community Sing in which thousands took part was a feature that proved immensely popular. The big pyrotechnical spectacle at night, furnished by the International Fireworks Co., was one of the biggest features of the night show. Dare-Devil Doherty in his thrilling "Leap for Life in Flames" was another spectacular night feature and was enthusiastically received. Other free acts, all of which were excellent, included Four American Aces, aerial act; Bert Hughes Company, auto polo; Sanzer's Pigs; Hill's Comedy Circus; Reynolds and Company, Ballet on Wheels, a company of fancy and trick skating; the Diving Belles; Raymond and Maison, comedy act; Nelson and Nelson, gymnasts on stilts, and a first-class elephant act.

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 PICKERING PLEASURE PIER, Ocean Park, Cal.

**Young's Saratoga Concert Band**

Fairs, Parks, etc. Fair Secretaries write. First-class references furnished.

H. H. YOUNG, Dir., Saratoga Springs, N. Y.



THE FAIRGROUND

By "TURNSTILE"

Wakes, Weather and Want

London, Sept. 1.—In August and September the wakes and fairs of England are in full swing. This month wakes are being held at Market-Drayton, Newcastle (Stalls), High Wycombe, Little Hilton, Wilmslow, Charky and Abby de la Touch, as well as such old-established institutions as Birmingham Union Fair, Atherstone Statute Fair and Barnet Fair. Stallholders are praying that greater gaiety will attend them than has been assisting at the recent August fairs.

Depressed reports have come from Lancashire of the big wakes of last week. Shaw, Ashton and Rockdale, close-packed together in the industrial heart of South Lancashire, and all holding wakes in the same week, have for years past drawn huge crowds which circulate through the three fairs.

With factories and shops closed for the week, the fairs have held sway. But this year these once prosperous towns have neglected their joy-week. The main reasons seem to be two: that unemployment has reduced half the population to poverty and the dole, and that the more fortunate part of the townsfolk now tends to pass its holiday week at the sea, or—a travel-hunger started by the war—in Northern France or Germany. Add to this that the weather was cold and stormy.

Whether that devoutly-to-be-wished return to wage-earning conditions will restore the traditional Lancashire interest in its fair remains to be seen—some day.

New Rides: The "Never-Stop"

Two new engineering devices in use this season are being watched with much interest by proprietors. One is the "Never-Stop" railway at the Southend and the other "The Big Dipper" at Blackpool. The railway consists of two parallel tracks, an "up" and a "down" line, about six feet apart between centers and totaling a length of 300 yards or thereabouts.

The Never-Stop has been on trial for the past month in the Kursaal grounds at Southend, and so far has proved its ability to carry 18,000 passengers per hour—a very high rate considering the short distance between stations. The experiment with this system is intended to show new ideas in changing gradient and taking curves of short radius. The loops joining the up and down ends have only a three-foot radius, and movement round them is naturally slow, but the car can then be rapidly accelerated to a rate of 20-25 miles per hour.

The carriages travel continuously round the circuit. The coaches of a "train" are all in contact at a station, but on moving out the ratio of acceleration spreads the coaches over the line, and they only catch one another again as deceleration takes place on approaching a station. By putting a calculated number of carriages on the railway, it is of course possible always to have a train in a station.

"The Big Dipper"

The "Big Dipper" is a super-switchback, an enterprise of the Blackpool Pleasure Beach, where it has been enormously popular with this season's holiday crowds. The "Dipper" provides a long ride with steeper and more thrilling dips than have been possible before. The ride was built by a Philadelphia firm which introduced a Diller-Baker patent that makes it impossible for the cars to lift, so that the "mile of thrills" has worked with perfect safety.

The Empire Exhibition

The coming great exhibition, now dated to open at Wembley in April next, is at present materially in a rudimentary state. Symbolically it is becoming to the Britisher a thing of political and economic potentialities. We, the "nation of shopkeepers", are to have our national shop-window. With the assistance of the Dominions, Crown Colonies and India, we can exhibit and compare our assets of every kind.

The task of preparation is gigantic and difficult, and troubles about management have not tended to facilitate progress. But the acceptance of the presidency of the Prince of Wales has made for much good will and reconciliation of ideas, and the work is well under way.

Next week I hope to describe our new concrete city at Wembley, with reference to the progress and prospects of the amusement park which is reported to be more than half completed.

Brevities

The latest sea-side carnival began at Herne Bay on Wednesday, and has been an astonishing success since the weather, the sunny, has been chilly for sale attire. The military torchlight tattoo with massed bands was a great attraction.

The wintry weather has ruined the autumn prospects of seaside amusement caterers. At Margate all outdoor amusements had to be suspended this week, and from all south and east coast resorts come reports that the visitors are returning home or canceling their bookings.

A further consignment of animals for English and continental menageries arrived without mishap last week at Southampton. The four-footed passengers included twelve zebras and a giraffe.

The board of the British Empire Exhibition (1924) states in last month's report that most adequate fire prevention and extension arrangements are being made. It states with gratification that at the end of June the expenditure estimate of £1,443,481 was reduced in actual expenditure to £1,240,106.

The circus at the Olympia, Liverpool, has been a great success that there is now a prospect of its running there after the tour that starts this week, and establishing itself permanently. The Olympia has the advantage of being able to provide water scenes.

THE KIND THAT CALLS FOR MORE—Grape, Lemon, Loganberry, Cherry, Strawberry and Raspberry.

ORANGEADE

Boost your sales by using PURITAN BRAND. The brand you'll stick to once you've tried. Costs more than ordinary powders, but well worth it. Conforms with all Pure Food Laws.  
GAL. SIZE, \$1.90 PER LB. 6 LBS. FOR \$10.50.  
Terms: Cash with order, postpaid. Samples, 25c each flavor. All flavors, \$1.00. 8-oz Package, \$1.10. 4-oz. Package, 65c.  
PURITAN CHEMICAL WORKS, 3021 Van Buren St., Chicago. Long Distance Phone, Van Buren 6220.

NOTICE Fair Secretaries NOTICE

On account of change of route, Uncle Hiram and Aunt Lucindy Birdseed have week of October 8th and week October 15th open. Who wants America's best rural comedy couple? Playing Trenton Fair September 24th. Come and see us. Address BERT DAVIS, Trenton, N. J., Gen. Delivery.

CHAGRIN FALLS (O.) FAIR

Chagrin Falls, O., Sept. 13.—With its mid-way missing the annual Cuyahoga Falls County Fair was held last week, opening Monday to a crowd estimated at 20,000 and said to be a record for attendance. Exhibits were above the average and the free acts were more meritorious than in former years. A pageant, "America", was the feature of the first two days of the fair. Four hundred school children took part.

BADGER FAIR LOST MONEY

Madison, Wis., Sept. 12.—The Wisconsin State Fair this year brought a loss of \$59,736.06, it has been announced by State Treasurer Solomon Levitan. He said that for the first time in the history of the fair the books have balanced without the difference of a cent. The loss this year was less than last, despite rain on all but one day. Receipts were \$151,708.70 and disbursements \$211,471.76.

WINFIELD'S 1924 DATES

Winfield, Ia., Sept. 8.—The Winfield Fair Association directors have fixed August 19-22 as dates for the 1924 fair and have already begun to consider general plan for the project. This year's success has encouraged the association to an even more ambitious program.

PREMIUM LISTS RECEIVED

Mobile Fair, Mobile, Ala. (7th annual).  
Anderson Agricultural Fair, Anderson, S. C.  
Weakley County Fair, Dresden, Tenn.  
Northeast Texas Fair, Pittsburg, Tex. (14th annual).

FAIR FACTS AND FANCIES

Among the free acts at the Montrose (Mich.) Fair were Gaylor, the frog man, and the Wheeler Sisters.

Zarell and Zarell, bounding and high-wire artists, opened recently with the Dubinsky Grotto Circus at Bartlesville, Ok.

E. H. Van Horn, secretary of the Lexington (Neb.) Fair, died recently. He has been succeeded by George Mitchell.

On the bill at the fair at Angelica, N. Y., were Fitz and Witz, comedy acrobats and rubes; Watson's Dogs, and Boston Brothers, hand-to-hand balancers.

It may be of interest to friends of Fred Barnes, well-known fair booking man of Chicago, to know that his daughter, Stella Frances Barnes, is a member of "The Passing Show" Company.

The Erie County Fair closed at Sandusky, O., September 8 after three days of rain. The attendance was far below that of former years and the fair itself also was below the usual standard. It is understood that a considerable sum will be lost.

Vol. 4, No. 12 of the Tri-State Bulletin, exploiting the Tri-State Fair, Savannah, has reached the fair editor's desk. It is edited by B. E. Hanaford, manager of the fair, and supplies much information concerning the coming fair.

It was "The Act Supreme" that played the Canadian National Exhibition and not "The Act Beautiful" as stated in the September 1 issue. The act is now playing fairs in the East, and was one of the attractions at Cooperstown, N. Y., and at Riverhead, L. I.

Plans for the Anderson Agricultural Fair, Anderson, S. C., are well under way. A. F. Fant, manager, writes that many high-class free acts have been engaged and there will be what is promised as the biggest swine show in the State.

Floyd E. Ames, better known on fair fields as "Lights", has again signed a contract with the Thearle-Duffield Fireworks Co., of Chicago, as their chief electrician, and is now with the "India" production. This makes "Lights'" tenth season with Charlie Duffield's shows.

The Flying Larzolas—flying rings, iron jaw and loop the loop—are playing Middle Western fairs and seem to be pleasing audiences everywhere. Their act has pleased so well that a number of return bookings have been offered them. They have seven more weeks of fairs before returning East.

NEW FAIR DATES

(Claimed Last Week)

The following dates will be incorporated in the next List Number, dated Sept. 29

- |   |   |
|---|---|
| <b>ALABAMA</b><br>Prattville—Autauga Co. Fair Assn. Oct. 30-Nov. 2.   | <b>MISSISSIPPI</b><br>Gulfport—Harrison Co. Fair Assn. Oct. 30-Nov. 3.  |
| <b>ARIZONA</b><br>Douglas—Cochise Co. Fair Assn. Oct. 11-13.<br>Ely Martin.                                   | <b>NORTH DAKOTA</b><br>Velva—Southern McHenry Co. Fair Assn. Oct. 11-13.  |
| <b>FLORIDA</b><br>Largo—Pinellas Co. Free Fair. Jan. 15-19. F. A. Bradbury, Sutherland, Fla.                  | <b>SOUTH CAROLINA</b><br>Greenville—Greenville Co. (Colored) Fair. Oct. 22-27. W. E. Payne, 383 Hudson St.<br>Pickens—Pickens Co. Fair Assn. Oct. 10-12. P. V. Clayton. |
| <b>NORTH CAROLINA</b><br>Abookie—Atlantic District (Colored) Fair Assn. Oct. 9-12. W. D. Brown, Winton, N. C. | <b>TEXAS</b><br>Columbus—Colorado Co. Fair Assn. Nov. 9-11.   |

PLANS COMPLETE FOR WHEAT SHOW

Comprehensive Entertainment Program Arranged by Manager Horace Ensign

The thirteenth annual International Wheat Show, Wichita, Kan., will open at 12 o'clock noon Monday, September 24. So far as programs of entertainment and exhibits of every nature are concerned, the big exposition is ready to function now. The outlook for an unprecedentedly successful season is bright. Features that include the famous Thavin Band of thirty-two pieces and his grand opera pageant, circus-vaudeville acts, Russian dancers, will make up the program to be presented in the Forum afternoon and evening during the opening week. In the Arcadia, another theater in the group of Forum buildings, the Wichita Community Theater will present "Dulcy" under the direction of L. H. Ormsby. In the Rose Room, adjoining the Arcadia, a fashion show of unusual novelty, under direction of Mrs. Hans Flath (the former musical comedy star, Olive Vail), will be staged twice daily. The Wheat Show closes October 6.

For the second week a complete change of program has been announced. Art Landry's band and twelve acts of super-vaudeville will be given in the Forum; "Clarence" in the Arcadia, by the Wichita Community Theater, and a new edition of the Fashion Show.

During the first week a member of the Choy Ling Foo troupe of Oriental jugglers will slide from the top of a ten-story building to the roof of the Forum, a distance of 300 feet, suspended from a cable by his queue. During the second week LaBelle Francis will travel the same route hanging from the cable by her teeth. A chorus of sixty all Wichita voices will be one of the features of the triumphal scene of "Aida" during the first week. The local American Legion prize-winning band will be on duty during the twelve days and nights. Exhibits of various kinds promise to be unusually numerous, diversified and interesting. All space has been contracted for and many special day features have been arranged.

Horace S. Ensign, manager of the Wheat Show, has worked hard to make the exposition an outstanding success. One of his first acts was to announce that every feature of the big show would be open to patrons after they had paid the 50 cents admission. His slogan, "See it all for 50 cents", has been carried to every corner of the Wichita territory. It has become a byword and has already assured a record-breaking attendance. Opening day badges, good to use at will on that day only, also assure a big attendance on the first day.

Two crews of billposters have thoroughly covered the territory, spreading the good word. Wichita traveling men have been big factors in the advertising campaign, which has been the most extensive in Wheat Show history.

The John Francis Shows will play the date, being located near the Forum. There will be no gate for carnival attractions this year. A show, wonderful from every angle, is ready. There will be no pay attractions located in the group of Forum buildings. "See it all for 50 cents" will be an actuality.

How many woman fair managers are there in the United States and Canada? And how many woman assistant fair secretaries? Of hand we can recall two State fairs and one district fair managed by women, and some half dozen or more women assistant fair secretaries, also at least one woman who handles publicity for an important fair. Who will add to the list? Let's have names of officers and fairs.

FREDERICK FAIR Frederick, Maryland

October 16-17-18-19—Maryland's Biggest Fair. Can place legitimate Shows and Concessions.

H. M. CRAMER, Supt. Concessions

Carnival Co. Wanted

FOR LIBERTY COUNTY FAIR October 25, 26, 27.

Big crowd. Lots of Money. C. A. CHAMBERS, Secretary, Liberty, Texas.

Hidalgo County Fair

(AMERICAN LEGION) MISSION, TEXAS

WANTS A-1 Carnival for the week of November 5-10. Full particulars in first letter. Address: ROY P. CONWAY, Mission, Texas.

TRI-COUNTY FAIR Mountain Grove, Mo.

Largest Fair in Southern Missouri. OCTOBER 3, 4, 5, 6.

WANTS Rides, Shows, Concessions, Free Acts—everything for a BIG FAIR. This is not a "Bloomer". Everything must be clean. Write or wire now. BERT ELSEY, Chairman Amuse. Com.



Venice Pier Ocean Park Pier Santa Monica Pier

**LOS ANGELES**

WILL J. FARLEY,  
Loew State Bldg., Los Angeles.

Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Sept. 10.—With the coming of what is called the winter months many of the theaters are showing an increase in business, and with it much activity in advertising of the many new attractions. This includes the many benefits for the Japanese Relief funds to which the public is responding cheerfully. Out at the beaches they are nearing their end of season, the September, one of the hottest months, will keep up the attendance. During the three-day celebration last week, including Labor Day, the Ray District, which includes the Venice and Ocean Park piers, expended \$1,500,000. These days exceeded any other three days yet recorded on these piers. This same condition prevailed at Long Beach where record crowds were recorded. The present week will be another big one for these amusements as besides Sunday another holiday, "Admission Day", is being celebrated today.

Robert Golding, who has for the past three years managed the Venice Pier, resigned last week to take up like duties on the Ocean Park Pier, which has just been purchased by local capital. During the winter much new building will take place.

United States Collector of Internal Revenue Goodell on September 7 rendered a decision that will be of interest to the patrons of every entertainment for which an admission charge of \$1 is made. The tax on admissions is one cent for each 10 cents or fraction thereof of the price of admission. If the admission is 90 cents, the tax is 9 cents, a total of 99 cents. If the admission price is 91 cents, the tax is 10 cents, making a total of \$1.01. So it is obviously a mathematical impossibility for \$1 to include admission and tax. Collector Goodell said that he would make it possible for amusement managers to avoid penny change and collect a total of \$1, including tax. Under his ruling a ticket may be printed: "Admission 90c, tax 10c, total \$1.01. Reduced price, including tax, \$1." This makes a total of only \$1 to be collected. Of this amount 10c must be paid to Uncle Sam as tax. The amusement men will have to lose one cent and the theatergoer will be one cent to the good.

Harry Haargrave, who has the Circus Side-Show and the Bamboo Ride on the Pike at Long Beach, is one of the real winners of the past season. Making many improvements in both his concessions he has entertained big crowds all season thru.

The Orpheum Circuit has brought out another Los Angeles song and dance star. This time it is Violet Oliver. She will make her first appearance in San Francisco. She is appearing this week in Los Angeles at the Orpheum with LeMaire and Phillips, some entertainers themselves.

Frank B. Kelton left last week for New York where he goes to visit his family. After his short vacation he will return and leave for the Orient with the Willard Hall Players. During the past spring and summer Mr. Kelton devoted his time to pictures and was an active member of the Pacific Coast Showmen's Association.

H. W. McGeary and his troupe of freaks and performer will sail from San Francisco for Honolulu on September 22, on the steamer Calawall. In the party will be Baby Cecil, mind reader; Bush Bluey, Billy Barlow, the human corkscrew; the Glass Bughouse from Long Beach Pier and others. Tom Ryan will assume the management and become the official representative of McGeary attractions during his stay on the island.

The carnival and business men's show at Alhambra, just closed, was a big success. A city of 21,000 inhabitants drew an attendance on the closing night of 25,000 as shown by the paid admissions. E. A. Neiger, president of the Business Men's Association, was responsible for the show's great success. All attractions were independent.

Harold Lloyd, now establishing records with "Safety Last", has purchased a new four-wheel-brake model auto and presented same to Mrs. Lloyd.

George Hines added his name to the honor list on the Pacific Coast Showmen's Cemetery Fund, giving a handsome sum.

Edward J. MacKernan, well known in motion picture circles, is critically ill at his home in Alhambra, due to the intensive strain as field manager of the Motion Picture Producers and Motion Picture Exposition. Before his breakdown MacKernan was contemplating accepting one of two offers presented to him as organization manager for two motion picture concerns. He is making a game battle for his health.

Harley S. Tyler is writing that he will arrive in Los Angeles at an early date to take up his home for the winter.

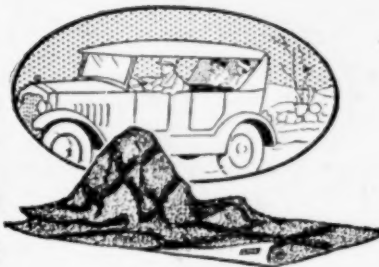
Jack Glavey and his associates in the newly formed Hollywood Enterprises have taken over the studio on Lanekenshin boulevard, directly opposite Universal City and formerly owned by Jacques Jacard, and it will be known as the McNamara Studios. J. J. McNamara, well known in Los Angeles, is vice-president of the new concern. In addition to the comedy unit, which will star Eddie Gribbon in twelve two-reel subjects, a feature company is now under organization. Negotiations are under way for the signing of Mary Anderson as leading woman. Charles O. Cecil has been engaged as art director, George D. Gould will be the publicity man.

Mrs. Mamie Ryan, who is managing one of the McGeary attractions on the Long Beach pike, has adopted the idea of conducting a pit show all by herself. She is exhibiting a baby chimpanzee and its mother with no cage protection, and she lectures on the animals and has her

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**CHASE**

EVERY MOTORIST KNOWS THIS TRADE MARK Capitalize on its Reputation! SEE THIS PROFITABLE MERCHANDISE NOW!

audience pay as they go out. This is probably the first case where a woman conducts a pit show single handed and gets away with it.

On September 5 the newly formed Catholic Motion Picture Actors' Guild, of Hollywood, held a monster mass meeting and election of officers. A membership of 5,000 is expected to enroll. The meeting concluded with an entertainment in which the following vaudeville artists took part: Whiting and Burt, Felix Adler, Harry Green and Al Piantadosi, well-known song writer.

George F. Donovan had a most successful week with his carnival celebration at Hyde Park, Calif.

William S. Hart announces the engagement of Paul (Scoop) Conlon as manager and publicity director for his production company. This company is now on location at Victorville and productions will be released thru the Paramount and Lasky studios.

Johny West will take Anderson's chimpanzee, "Napoleon", to Honolulu for the coming winter months. Anderson is also taking two untrained man-eating chimpanzees with him and will endeavor to have them working upon his return to the States. His two singing monkeys will be part of the expedition.

New cinema production activities are coming from the Hollywood studios. The Beverly productions have rented space and started work on their first picture, now titled "The Whipping Boss". Heading the cast are Barbara Bedford and J. P. McGowan.

Confirmation of the report of the purchase of five theaters in Northern California, formerly owned and controlled by Ackerman & Harris, by West Coast Theaters, Inc., and the T. & D. Junior Circuit, was given last week by Harry C. Arthur, general manager of the West Coast Theaters, Inc. The deal for these five houses approximates in excess of a million and a quarter. The theaters involved are the State Theater in Oakland, Hippodrome in Fresno, the State Theater in Stockton and the Hippodrome and State in Sacramento.

Robt. Agrton is the latest vaudevillian to purchase a home site in the beautiful city of

Glard. Agrton purchased a site said to have cost \$7,000 and will erect a beautiful home facing the Ventura boulevard. This future actors' paradise is fast building and becoming a professional settlement.

Frank Pierce and his troupe of performing seals have taken reservations to ship to Honolulu on September 22.

Carl Lindsay, who conducts the Hawaiian Village on the Venice Pier, has made a positive success of his venture and it is not uncommon to see capacity audiences collected.

The former home of Mme. Helena Modjeska, famous actress, near Santa Ana, was this week purchased by C. J. Walker, banker, for a consideration said to be \$50,000. This property includes the original home of Mme. Modjeska and the surrounding six acres of highly improved grounds.

C. W. Parker spent the past week in Los Angeles, visiting with his family, who are making their permanent home in Venice. The new Parker home there will be a place of beauty.

Things are moving at a lively pace at the Famous Players-Lasky Studio, as the following program posted will show: On location near Flagstaff, Ariz., is the company filming "The Call of the Canyon". Bebe Daniels begins September 24 filming "The Heritage of the Desert". Douglas Fairbanks, Jr., has just completed the Turkish episodes of his first picture, "Stephen Steps Out". September 17 has been set for the starting of "My Man", which will star Pola Negri. "Flaming Barriers", with a cast including Jacqueline Logan, Antonio Moreno, Theodore Roberts, Walter Hiers and Robert McKim, will start September 14.

June Norton, the little lady from Austria, who was practically ushered into motion pictures thru one of the queer pranks of the late war, suffered a nervous breakdown, and was compelled to retire from the cast now making "Trapped". It has been a tremendous disappointment to those concerned, as the work done by Miss Norton in the Eastern

(Continued on page 91)

**KANSAS CITY**

IRENE SHELLEY  
226 Lee Bldg., S. E. Cor. 10th and Main Sts.  
Phone, 6978 Main

Kansas City, Sept. 14.—We hear that O. D. Woodward is to once more have a stock company in K. C. and it has been years since this name was famous for a splendid brand of stock, that Gertrude Berkeley will head the company and H. C. Webster, who directed the destinies of the Drama Players during their rather short life of a few months here last season, will be the director of this stock company, and they will show in the handsome new Missouri Theater, secured by the Shuberts last year and completely remodeled and made over with the exception of the walls, and even they have been painted white. It remains to be seen whether this will be a reality this season. The Garden is to have forty weeks of light opera, as said, with the scheme on foot to have De Wolf Hopper open the season in his ever-popular "Wants", remaining several weeks in different operas, to be changed every week, to be followed by other well-known musical or light opera stars, with a chorus and cast composed strictly of Kansas City young ladies and men. And the Empress will be leased for a permanent musical comedy stock company it is reported. All of these, however, are but rumors yet.

The city is heavily billed for the showing here of the Ringling Bros., Barnum & Bailey Circus for two days, September 30 and October 1. The advance car for this organization was here September 19.

W. X. MacCollin, press representative, and Ed Talbot, general agent, of the Con T. Kennedy Shows, were here September 7, leaving for Topeka, Kan., that evening.

C. W. Foster has been appointed official secretary of the Heart of America Showmen's Club. He is well fitted for the position, being a well-known publicity man, and has an able lieutenant in his wife, who has done considerable press work.

Harry Sykes, of the Harry Sykes and Company act, trick cyclists, on the bill at the Globe Theater for the last half of the week of Labor Day, was a pleasant caller one day of his engagement here.

J. C. Moore, general agent of the Noble C. Fairly Shows, was a caller September 11 and had a most delightful chat.

J. C. Miller of Marland, Ok., of 101 Ranch fame, is confined to St. Luke's Hospital here with a sprained knee. He entered the hospital September 3 and will be able to leave the hospital shortly. He was injured in a recent flood near his ranch.

P. C. Pannell, piano player, for five weeks with Brunk's Comedians, arrived in the city September 2 for a short visit.

Doris Fontaine, who states she has been with the Ed A. Evans Shows all season, left this company recently and spent a week here visiting friends and paid this office a visit. Miss Fontaine left September 7 for Fayetteville, Ark., to commence rehearsing an iron-jaw act she will feature this winter.

Walter Bell, piano player, with Fred Brunk's Comedians, was here for a few days the week of September 3, on his way to Texas to rejoin this company.

W. R. (Billy Sleuthfoot) Hannah was a caller when in town September 8. Mr. Hannah had been with the Chase-Lister Company, and (Continued on page 102)

**To be Released Sept. 1st**

**MAH JONG RING**

Cash in on the big demand! Be first to show the Mah Jong Ring. Beautifully modeled. Sterling, platinum finish. Extension model to fit every hand.

Gross	Dozen	Sample
\$15	\$1.50	25c

(Deposit \$2) (Deposit \$1) (Send stamps or coin)

**Bradley Boston Co., Box 55 E, Newton, Mass.**

**DIAMOND and PLATINUM**

Reproduction. Worn by millionaires and society leaders, who leave the genuine in their vaults. Brilliant is the play of blue, green and violet fire from the 3 diamond-cut gems. Imported. Retail value, \$15.00.

Dealer's Price **\$2.10** in Dozens, 10c Ea. Send check or money orders for samples.

**BRADLEY BOSTON CO., Dept. 7, Newton, Mass.**

**THE COLORED FAIR, Inc.**  
HENDERSON, N. C., OCTOBER 16-19.  
WANT Attractions of all kinds. Address W. E. WILLIAMS, Secretary.

**WILLIAMSON COUNTY FAIR**  
OCTOBER 3, 4, 5. WANTED—Ring Games and Merry-Go-Round, for three days' Fair.  
JOHN A. JORDAN, Sec'y, Franklin, Tenn.

**Rider Wanted for Permanent Motordrome**  
during Fair, October 7 to 14. R. S. VICKERS, Secretary-Manager, South Louisiana Fair, Donaldsonville, Louisiana.



# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES  
WITH ITEMS OF INTEREST TO MUSICIANS

## FAIR RETURNS ARE RECORDED FOR SUMMER AT HABANA PARK

### Havana Resort's Winter Season Will Open November 10—Johnny J. Jones' Exposition Booked for Seven Weeks

Havana, Cuba, Sept. 13.—The summer season at Habana Park will end September 23, and announces Sr. M. F. Canosa, director and general manager of the resort, will reopen for the winter campaign November 10. Despite opposition from the beaches and numerous water attractions, Habana's warm weather season has been fairly successful.

A big money maker at Habana is the caterpillar, now owned by Mayor Sr. Orestes of Havana. The revenue derived by him from this ride is said to be almost as great as the salary for his official position.

An automobile will be given away at the park September 19. The award will be by coupon drawing, coupons being attached to all admittance tickets.

Much publicity is being given Riverito, a young Cuban, who is to ride a motorcycle while blindfolded at the suspended motordrome the last three days of the current season. Riverito

also is to wear a dress of spikes, to make his exhibition more hazardous.

The Low Sisters and Violet Wood continue to amuse big crowds with their fancy diving act. Lillian Miller, a member of the act, recently suffered injuries in a fall while doing a back dive and has returned to her home in New York.

Sr. Canosa, who is handling all bookings for Habana, promises a great array of attractions for the winter season. The Johnny J. Jones Exposition has been engaged for seven weeks at Habana Park and will later tour the island, playing split-week and full-week stands.

## BETTER THAN 1922

Was the Season Just Closed at Natatorium Park in Spokane

Spokane, Wash., Sept. 13.—Natatorium Park, which closed for the season last Saturday, is reported to have registered a bigger profit than last year. Bad weather made June almost a blank so far as business was concerned, but receipts in July and August, it is said, exceeded those of June, July and August of 1922. The Jack Rabbit, a ride owned by the National Amusement Company, and the Dodgem, operated by Walter McKinney, grossed big and Louis Vogel surpassed last year's mark with the takings on his whip and carousel. Dance popularity fell off this season, while the plunge attracted more bathers than in any recent season.

## ROCKAWAY MARDI GRAS

New York, Sept. 14.—The three-day mardi gras at Rockaway Point, Queens, ended Sunday, when the king and queen were each presented \$50 in gold by the committee in charge. The queen, Dorothy Dalton, and Kin Carroll, the king, received an ovation as their reign ended. About 10,000 people enjoyed the closing night program, following a water carnival in the afternoon.

## OUR WONDERFUL CIRCULATION

THE circulation of The Billboard continues to increase.

Each recurring week shows a gain—sometimes a big one, but that happens rarely. Mostly they are small but substantial. What matters most is that they are steady and regular. They come every week—not some weeks. And this goes on month in and month out—year in and year out. Nothing seems to boom it. Nothing seems to slow it up. Last week the edition was 75,430 copies. The corresponding week a year ago it was 70,250 copies.

That is an average of 100 a week. Some weeks it is more, some weeks less, but on the whole The Billboard is a consistent performer. We use no premiums.

We do not distribute vast quantities of sample copies. We do not stimulate news-stand sales. We simply go on trying to get out a better paper—trying to improve it every week, trying to get more news and to get it accurately reported and verified, trying to get more helpful and useful information, trying to improve the business and trying to advance the interests of the profession.

That is what gives us our wonderful circulation. And the circulation in turn is what makes The Billboard the wonderful advertising medium it is. OUR advertising representatives do not lie about our circulation. Any representations they make they will incorporate in your contract. They will write the figures in it.

## CONEY'S MARDI GRAS ATTRACTS 1,500,000

Beautiful Floats Are Features of Parade—Ticklers and Mixed Confetti Absent

New York, Sept. 15.—The opening night of Coney Island's Mardi Gras found the shivering forms of gauze-clad girls facing a chilly north wind that blew down Surf avenue, much to their discomfort while seated on the floats in an endeavor to portray their beauty and charm symbolic of the event.

The shivering began at the head of Ocean Parkway, where the parade formed, and by the time the royal personages had been crowned by Sir Thomas Lipton the chattering of teeth and knocking of knees became so pronounced that one bandleader savagely remarked to his snare drummer to hold off on the drumming until he had received the signal to play.

Sympathy on the part of the 150,000 persons who lined the avenue was directed toward the flimsily clad young women on the King Tut, Egyptian Dream, Mermoid and Beauty floats. While becoming the country or character they represented, the costumes were quite unsuitable for a September night on Coney Island.

The weather of the second night was a trifle more bearable and brought out nearly double the number to witness the parade of several thousand members of the Red Men and Daughters of Pocahontas. Wednesday night was devoted to the Modern Woodmen of America, Thursday to the volunteer firemen from sections near Coney Island, and Friday night, the last of the parades, saw the municipal fireguards in line.

The absence of ticklers and slapsticks, which had been tabooed along with mixed confetti, was conspicuous. The floats, built under the direction of Millard & Merrifield, were things of beauty and caused many flattering comments.

The parades were under the supervision of Thomas McGowan, of Steeplechase Park, who was grand marshal. It is estimated that about 1,500,000 visited the Island and participated in the festivities during the week.

## BIG ASSORTMENT OF GAMES AIDS CONEY'S POPULARITY

New York, Sept. 15.—Much of the success of Coney Island, recognized as the greatest outdoor amusement center in the world, is due to the game branch of the enterprise.

A particular reason of the success is that the greatest evils of games, "kinks" and "kyn" artists, have been reduced to a minimum thru the untiring efforts of Commissioner Broken of the License bureau.

Another point is that the number of concessionaires has made competition so great that all kinds of games are offered.

The Boardwalk has had eleven games operating since its completion. On the Bowery there have been twenty-four games in operation constantly, while Surf avenue supports twenty-two and the side thoroughfares take care of seven. In all sixty-four games are going continually, not including the many in Steeplechase and Luna parks.

They include nine shooting galleries, fourteen dart games, five balloon races, eight skee-ball games with fifty-nine aces, three Jap roll-downs, four triangle games, three high strikers, one magnetic rolling game, one cigaret shooting gallery, one over-the-sea, two Coney racers, two pan games, one cane rack, one score ball, one frog game, 3 hoop-las, one swinging beauty, one ring-the-egg, one card dart and two cat games. A total of 1,444 feet frontage—a quarter of a mile of games.

## ROBERT GOLDING HONORED

Los Angeles, Sept. 14.—Robert Golding recently terminated his position as manager of Venice Pier. The occasion was marked by the presentation of a beautiful gold watch, valued at \$150, to Golding by concessionaires and others of the pier as evidence of their appreciation of his efforts and their esteem for him. The gift was handed Golding by H. W. McGeary. In acknowledging thanks Golding told of the harmonious relations he enjoyed with the Bay City amusement men and gave assurance that the feeling of friendliness will be continued when he assumes charge at the nearby Ocean Park Pier, for which a complete reconstruction is contemplated.

## SPILLER PARK

Escapes Serious Loss When Fire Destroys Ball Park Nearby

Atlanta, Ga., Sept. 14.—The front entrance of Spiller Park was slightly damaged by fire a week ago when the grand stand and bleachers of Ponce de Leon Ball Park, across the street, were destroyed by flames. R. J. Spiller is the owner of both places. Damage to the baseball plant amounted to \$75,000 and is covered by insurance. Concrete stands will replace the wooden structures. Ponce de Leon Park is where circuses pitch their tents when playing this city.

## PARADISE PARK CLOSING

Rye, N. Y., Sept. 14.—Paradise Park is enjoying its first mardi gras and from all appearances it is proving a success. Manager Fred H. Pouty reports that while the season soon to close has not been profitable to the extent of any unusual joyous outbreak, it let the people of Westchester County know the resort is in existence. With the improvements that are to be made during the winter he feels that 1923 will see Paradise Park the feature amusement piece of Long Island Sound.

## C. B. S. MAKES HEADWAY

Newark, N. J., Sept. 17.—The Cleveland Booking Service, of this city, has engaged several fine free attractions for the mardi gras to be held at Dreamland Park during next week. The C. B. S. is fast becoming one of the principal agencies of the kind in the Eastern field, having supplied many fairs and celebrations in this territory with high-class acts.

## KRUG PARK'S SEASON ENDS WITH BARBECUE

Manager Fred Ingersoll is Host of Two-Day Celebration—Thousands Enjoy Feast

Omaha, Neb., Sept. 14.—Fred Ingersoll, manager of Krug Park, was host to thousands of people last Saturday and Sunday, when a free barbecue dinner was offered residents of this section at the local resort as a token of his appreciation for patronage of the good season Krug Park has enjoyed. The two-day celebration rang down the curtain on activity at the park for 1923.

The affair was one of the biggest of its kind ever held. Charles Rapp, barbecue "king", who has supervised outdoor spreads the country over, was in charge of a corps of experts in preparing the delectable viands.

Out in the big picnic lot at the park the pits were put in readiness days ahead and on Saturday morning over the hot and glowing coals sizzled the finest top-heavy beef rounds that could be provided. The first call for dinner was sounded 3 o'clock Saturday afternoon and seating was in order until 10 p.m. Sunday those who wished to heed the call came as early as 10 o'clock in the morning and the feasting continued until 10 o'clock that night.

## BANNER YEAR FOR ZOO

Increased Attendance Registered at Cincinnati Resort

The summer season at the Zoo, Cincinnati, which closed September 9, was one of the most successful in the history of the resort. Attendance, it is reported by Manager Charles G. Miller, exceeded by many thousands that of recent years. The increase is traced to the additional number of outings held this year. Enlarged parking space for automobiles also swelled the total.

Operation at the open-air dance pavilion was resumed Saturday and Sunday, September 15 and 16, and will be repeated September 23. The pony track, carousel and refreshment stands will be open on Sundays as long as good weather prevails.

Manager Miller and Emmanuel Sammett, steward of the Zoo Clubhouse, were presented with handsome diamond pins on the closing night by employees of the clubhouse.

## NORTHWEST BEACHES

Favored by Warm Weather—Managers Add Month to Season

Spokane, Wash., Sept. 14.—Weather has permitted the bathing season in this section to be extended a month longer than usual this year. Some beaches are still drawing well. At Lewiston, Id., a civic bathing holiday was observed September 1. Liberty Lake Park and Camp Comfort at Medical Lake have continued their seasons to tomorrow and dancing until October 1.

## IMPROVING SAND BEACH

Toledo, O., Sept. 14.—Charles D. Forster, of this city, has been elected president of the Sand Beach Amusements Company, organized to promote concessions at Sand Beach, a nearby resort. The company plans to erect a two-story building for dancing and concessions. A pier to permit lake boats to dock at the beach is also planned.

## MAMMOTH FUNHOUSE

For Long Beach Will Entail Million-Dollar Investment, Says Warren Eccles

Long Beach, Calif., Sept. 14.—The newest and by far the most important addition to The Pike, this city's famous amusement zone, will be a million-dollar structure to be known as the Palace of Fun. It was announced here recently by Warren Eccles, head of the newly organized Sunland Amusements Corporation and former manager of Silver Spray Pier.

The Palace will house a number of amusement devices and will be the largest funhouse west of Chicago, with a total of fifty attractions on two floors.

## ALL OVER A TOY BALLOON

Kansas City, Mo., Sept. 14.—Mrs. Lora Ashbrook, a local resident, has filed suit in Circuit Court for \$10,000 for alleged injuries sustained several weeks ago when a toy balloon, filled with gas, exploded, burning her face, hair and hat, and damaging her automobile. The defendants are Sam and Max Bernstein, vendors of the novelty; The Kansas City Oxygen Gas Company, which sells gas drums; Meyer's Barbecue Stand, near Swope Park, where Mrs. Ashbrook purchased the balloon; Meyer Moskowitz, owner of the barbecue stand, and James O'Neill, as yet unidentified. Mrs. Ashbrook alleges that when she purchased the balloon she regarded it as a safe plaything. The balloon came in contact with fire in the Ashbrook car and the explosion blew out the back window of the car. Several other occupants of the car suffered slight burns, according to the petition.

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

## BATHING MADE DANGEROUS

At Eastern Resorts as Rollers Bore Holes in Beaches

New York, Sept. 15.—Unusually high south-easterly winds have been driving in heavy rollers for several days, causing shore resorts to become dangerous to bathers. Great holes have been bored in beaches by the tide and bath-house operators are apprehensive whether the beach will again assume its normal character.

Erosion of the beach at Coney Island, it is said, is not new for this season of the year, when tides are high due to the presence of southeasterly storms at sea. The damage this year, however, has been unusually great because Coney's beach is largely artificial, having been pumped in during the construction of the boardwalk.

About forty bathers caught in the heavy swells at Atlantic City last Sunday were assisted by guards. Nearly one hundred occupants of beach chairs at the New Jersey resort were marooned for an hour when a giant wave swept under the chairs and flooded the beach. Life guards and bathers assisted frightened women to higher ground.

## POOR SEASON AT REVERE

Boston, Sept. 13.—The season just ended was one of the poorest in the history of Revere Beach. Continued cool weather thruout the summer is ascribed as the general reason for the small attendance at Boston's favorite resort. Lack of co-operation among concessionaires at the beach is also said to have spoiled much of the business that could have been had. The seaplane, carrying commercial passengers, and John J. Hurley's monkey speedway, under the management of "Dare-Devil" Conroy, did fairly good.

A mardi gras was planned as a final week's rally, but this, too, turned out a failure. Fireworks exhibitions were given on three nights only, instead of thruout the week as had been announced.



**MARLOW'S PARK**

Is Name of New Amusement Resort in Illinois for 1924

Herrin, Ill., Sept. 15.—Work on Marlow's Park, occupying a site three blocks from the heart of the city, was started last week and by May 1, 1924, a modern amusement resort will be ready for operation, according to announcement by John Marlow, who heads the corporation bearing his name. He also is president and manager of the company which operates theaters in this city, Murphysboro and Carterville, Ill.

Marlow's Park Corporation has obtained a twenty-five year franchise from the city of Herrin to operate a park every day, including Sunday, during the summer. The plans call for the erection of a theater with a seating capacity of 3,000, and for a swimming pool, 100x200 feet, that is to be supplied by salt water from a well 1,200 feet deep, also a dance hall, 75x120 feet. Five rides and numerous concessions will be installed, it is said.

**"CASH IN" WITH**



**The New Automatic "Loop-the-Loop" Game**

for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women, and children! Each Whirl-O-Ball Game is 2x12x10 ft. and has an earning capacity of \$5 an hour. Moderate investment required. Write now for catalog.

BRIANT SPECIALTY CO., Indianapolis, Ind. 752 Consolidated Bldg.



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Manufacturers of PORTABLE "CATERPILLAR" RIDES. 32-FT. TO 40-FT. PORTABLE CARROUSELS, 50-FT. TO 60-FT. PARK MACHINES, 4-CYLINDER POWER PLANTS.

Write for Catalog. NORTH TONAWANDA, N.Y.

**Why Not Remodel That Old Roller Coaster Into THE REVERSER**

Patented. Send for circular. T. D. HOOPER, JR., 642 South Conestoga Street, Philadelphia, Pa.

**WRITE FOR OUR FREE BOOK ON PATENTS**

MUNN & CO. 631 Woolworth Building, NEW YORK. Scientific American Building, WASHINGTON, D.C. Tower Building, CHICAGO, ILL. Hobart Building, SAN FRANCISCO, CAL.

**WANTED For YOUNG FARMERS' PICNIC AND PLOWING MATCH**

October 4, Merry-go-Round, Whip, Concessions, Write or write H. M. MURPHY, Electric Park, De Kalb, Ill.

**CATERPILLAR FOR SALE**

Or To Place In Live Park

Wood & Dahm, 1977 N. 4th St., Columbus, O.

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will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order. AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.

**VETS TO RUN PARK FOR WEEK**

**Spanish Fort Game Operator Again Charged With Gambling**

New Orleans, La., Sept. 13.—Spanish Fort Park will be turned over to the American Legion next week and all operations and added attractions will be in charge of the Vets, who hope to wipe out the debt incurred by the holding of the national convention of Legionnaires in this city. Abraham Goldberg will be in charge of the affair. Police paid another visit to the resort last Saturday night and confiscated paraphernalia of the "Got-Em" game operated by John Capell, who was charged with operating a gambling game. Capell was arrested on the same charge some weeks ago.

**GALA WEEK MARKS CLOSE OF RIVERSIDE'S SEASON**

Springfield, Mass., Sept. 14.—Music was a feature of the closing program for Riverside Park last week. The Warren Boys' Victory Band, numbering forty-six pieces, was the attraction Sunday, September 2. Paul White-man's Collegians were underlined at W. J. Cook's Crystal Ballroom at the resort September 4 and 5, alternating with McEmery's Orchestra, a local combination, which played the dancant all summer. The dance season closed Saturday night. An elaborate fireworks display and a costume contest were staged Tuesday night. Friday night an automobile was given away. The Carlos Wonder Circus was the big outdoor attraction for the week.

**NEW RIDE PROVES POPULAR**

New York, Sept. 15.—A new ride that promises to be in demand the coming season is "The Flyer", which is being put on the market by E. Hoppe, formerly connected with the Johnny J. Jones Exposition. "The Flyer" has been getting top money at Washington Park, Bayonne, N. J., during the summer. The one on the Harry Heller Show, now playing thru New Jersey, is getting big money. The ride, equipped with an organ, is transported on two five-ton trucks. "The Flyer" is built in Europe. A number of orders have been placed for it by ride men who have seen it in operation.

**LOS ANGELES**

(Continued from page 89)

studios gave extraordinary promise in the coming picture. After four years as a Universal star, Priscilla Dean is to make her own productions. Her Universal contract has expired, and after a short rest she will start work on her own unit at the Hollywood studios. The Laurel Productions is the name of her new company.

Everything is in readiness for the opening of "The Wayfarer" which will hold forth at the new Los Angeles Stadium. The event will be watched with interest, as it will show to what extent more than anything else the coliseum can be used. A chorus of some 7,000 voices should amply test the service of this giant structure.

The Venice Pier is to have a new show for the next season's opening. This is to be an aquarium, under the management of E. K. Fernandez, of Honolulu and H. W. McGeary, of Venice. Included in this building, which will be typically Hawaiian in every respect, will be a village showing the manufacture of ukeleles by nine Hawaiians. They will also show native weaving and all among natural surroundings. The building will be 70x80 feet and be typically Hawaiian.

Ernest Pickering, who recently disposed of his holdings in the Pickering Pleasure Pier at Ocean Park, will embark in the real estate business in the Bay district. His wide popularity and thorough knowledge of this section of California promises success in the venture.

H. C. Rawlings with his bear family has started North to fill several fair engagements. After these fairs he has many independent celebrations which will keep him busy late into the fall with very little open time to spare.

The following new members are reported for the past week by the Pacific Coast Showmen's Association: Max Bernard, John Birch, Victor Birch, William Birch, William Barlow, A. Albert, Joe de Segura, Paul (Irish) Deady, Walton de Pellaton, George Elser, Samuel Feldenthal, Chas. W. Foster, S. W. Gumpertz, Sidney Gravel, Albert Hanna, Harley O. Hunter, George Hawk, "Honus" Hawk, Geo. W. Hey, Morris Kach, W. F. Lawson, Dr. William Harvey LaRou, Walter Howard Middleton, Chas. M. Miller, E. L. Melville, Meyer Meyers, Nicholas Nardelli, Frank Napolian, Tex Parker, Ralph V. Ray, Joseph Rogers, Leslie H. Stevenson, Karl Strom, Saul Silverman, Jurtle J. Valere, Burt Walker, Michael Wallack, Paul Williamson and Harrison Anderson.

The Kinema Theater, which has been renamed the Criterion, will open its doors under a new policy this week. The policy of running first run and premieres with prologs will be adopted.

**If You Cannot Go To Coney Island To See The**

**FLOPPER RIDE**

SEND FOR CIRCULAR

RALPH PRATT, Dodgem Corporation, Lawrence, Massachusetts MILLER & BAKER, 3041 Grand Central Terminal, New York City

**GAMES OF SKILL**

Decided by the Supreme Court of New York and the Chelsea Court of Massachusetts as being legitimate and not a Lottery or Game of Chance. Exciting to play. Sharp proof. Women and children can win in competition with men, and are mechanically perfect and do not get out of order.

**THE BALLOON RACER**

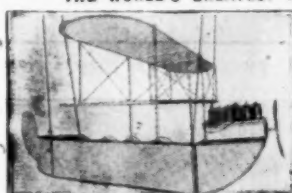
THE CONY RABBIT RACE. THE IRON PIRATE. THE FOOTBALL GAME. THE PUZZLER.

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**H. F. MAYNES' New CATERPILLAR \$28,323.83 in 9 weeks**

THE WORLD'S GREATEST RIDES. Have Beaten All Except the Biggest Coasters. THIS RIDE FOR PARKS ONLY



The Original Traver SEAPLANE

No Park complete without it. Carried 8,952 in one day.

John A. Fisher's JOYPLANE

Greatest thrill yet devised. Often beat a \$15,000 Coaster.

BUTTERFLY

Prettiest ride ever built. Earned its cost in ten weeks.



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A splendid permanent attraction and money maker. All principal Parks, Expositions, Fairs, Carnivals and Pleasure Resorts throughout the world have a "Whip." Prices and full details on request.

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AMUSEMENT PARK ENGINEERS MILLER PATENT COASTERS & DEVICES SPECIAL DESIGNS & STRUCTURES

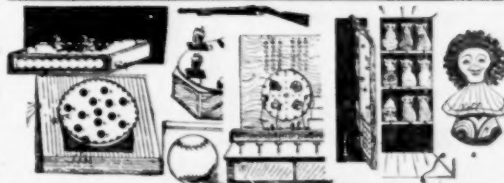
President, John A. Miller. Suite 3041, Grand Central Terminal, New York, N. Y. P. O. Box 48, Homewood, Ill.

**THE LATEST FAD**

All watering places throughout the country are selecting bathing beauties. We have designed and are manufacturing a game of skill called the "SWINGING BEAUTIES", models of which have been taken from first prize winners at Venice, California, and Atlantic City. It is safe to say that this game will equal if not exceed in popularity the well-known Kentucky Derby, also manufactured by us.

Most of the Fairs throughout the country are adopting these games of skill in place of games of chance and wheels.

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**GAMES!**

NEW SKILL GAMES, WHEELS, BALL GAMES, FLASHERS, Short Range Stuffed Cats, Base Ball High Strikers and Games of every description.

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**THE 1923 PARK AND CARNIVAL SENSATION PARK YOUR OWN CAR**

NOW WATCH FOR THE INDOOR EVENTS. Remember, 4 Units bear all records for amusement devices at the Shrine Circus, Chicago, last spring. E. J. KILPATRICK, INC., 1830 Lytton Bldg., Chicago, Illinois.

THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS. "BILLBOARD".



RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

THE SHOWMEN'S LEAGUE TO OPEN ON OCTOBER 5

Important Business Will Be Considered at First Meeting of New Season—Board of Governors To Meet on Same Night

CHICAGO, Sept. 14.—The Showmen's League of America will open its new season Friday night, October 3.

The subject of the annual banquet and ball will come up for discussion at this meeting, which will be among the most important topics to be considered.

CON T. KENNEDY SHOWS

Announce Having Wonderful Date at Nebraska State Fair

Topeka, Kan., Sept. 11.—This week finds the Con T. Kennedy Shows furnishing amusements for the Kansas Free Fair at Topeka.

The Con T. Kennedy Shows had a wonderful engagement at the State Fair at Lincoln, Neb. Not only did the gate attendance surpass previous years, but the returns from the midway, from a financial viewpoint, were most gratifying to both the fair management and Con Kennedy.

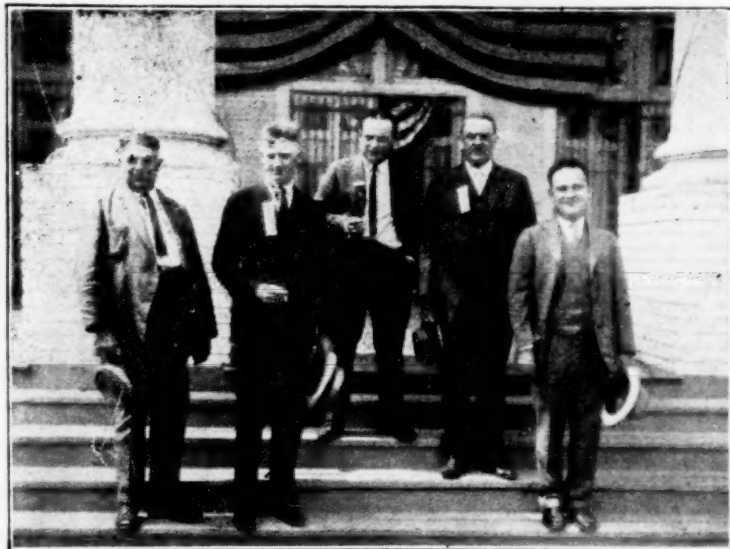
Splendid weather ruled thruout the week, and when the curtain fell on Friday night, closing the fair, the verdict was that the Kennedy Shows had made good at Lincoln.

More than passing mention is due the attitude of the fair directorate toward its midway amusements. In advance anticipation of the needs for a suitable grounds on which the shows might be located, \$25,000 was set aside with which to carry the project thru.

Among the prominent visitors noted on the grounds during the engagement were Governor Bryan and staff, Gould Dietz and Chas. E. Gardner, of the Ak-Sar-Ben, who were full of optimism regarding the forthcoming celebration and predicted that it would be the greatest in its history.

wishes to get all of the plans for the annual feast ironed out at this meeting. The regular meeting will be called to order promptly at 8 p.m. and the Board of Governors will meet immediately after adjournment.

THE POWER BEHIND MICHIGAN'S GREAT FAIR



Hon. G. W. Dickinson, secretary-manager of the Michigan State Fair, and the Knights of the Pen and Pencil who did his story writing and landing of space. Left to right: Doc Waddell, circus story writer, "just broadcasting" for the T. A. Wolfe Shows, that provided the midway for the big Michigan State Fair; Dan Coleman, who did the publicity purveying for the great fair and did it 100 per cent better by odds, those in the know contend, than ever done before; Spencer Holst, feature writer for The Detroit Daily Times; G. W. Dickinson, the "daddy" of the bunch, who knows a real story when he sees or reads it, and W. A. Hutchinson, special writer for The Detroit Daily News.

HALLER IN CHICAGO

Chicago, Sept. 13.—Sam Haller, widely known Pacific Coast showman and president of the Pacific Coast Showmen's Association, was a Chicago visitor this week and paid The Billboard a visit.

Mr. Haller was for ten years with the Buffalo Bill Show, in practically every department of the organization. He said that Johnny Baker is doing fine with his museum on the top of Lookout Mountain, near Denver, where Col. Cody is buried.

"GO"—NOT "DO"

A typographical error in the subheading of the Rubin & Cherry Shows' story last issue might lead to a wrong impression of the meaning intended—since it read "practically all of the Indiana State Fair date."

The heading stated, "Do Big". The "D" in the first word was intended to be a "G", thus making it read, "Go Big", and referred to the data in the story beneath it to the effect that the shows were providing popular entertainment to the fair attendance.

PAY ATTRACTIONS CLEAN

Says Billboard Correspondent About Levitt-Brown-Huggins Shows at Spokane

Spokane, Wash., Sept. 12.—Looking over the Levitt-Brown-Huggins Shows, appearing here at the Spokane Inter-State Fair, the correspondent of The Billboard found nothing but clean exhibitions among the pay attractions.

Some complaints against the fair association were made by those who had set up their doll-racks and wheels, claiming they had been wired to "come on" as the wheels would be permitted this year.

The shows came here from the Chehalis (Wash.) Fair and left Saturday night for New

PROMISING OPENING

Had by Greater Sheesley Shows at Mt. Holly, N. J., Fair

Mt. Holly, N. J., Sept. 11.—Under cloudless skies and with a cool breeze in the air the Greater Sheesley Shows' amusement promenade was thrown open today to the vanguard of visitors which is expected this week to make this, the 75th annual show of the historic Burlington County Agricultural Society, a record event in the fair's annals.

With special days devoted to the county firemen and State political notables, a new mark in attendance is anticipated. Thursday will see among the visitors U. S. Senators Edwards and Edge, Gov. Sitzer and Congressman Buchanan, of Atlantic City.

During the run from Baltimore, Monday morning, the Sheesley Show train, and that of the Brown & Dyer Shows ran "neck and neck" for nearly twenty miles going into Philadelphia, and the showfolk "visited" and a number touched hands out of the windows during the race, so close were the two trains and traveling at about the same speed.

FRANCIS SHOWS HUSTLING

Oklmulgee, Okla., Sept. 10.—Making the run from Shawnee here in good time, everything with the John Francis Shows was on the lot at 3 p.m. Sunday, and all shows and rides were open on arrival of the big parade at 10 o'clock Monday forenoon.

The ability of this aggregation for speed will be given a very severe test next week, as Saturday is the "big day" in Okmulgee and Sunday is a "big day" at the Tulsa fair grounds. The run is short, only forty miles. Everything is to be in operation at Tulsa by 10 a.m. Sunday—with a three-mile haul to make.

The show moves from Tulsa to the Wheat Show at Wichita, Kan. As the Tulsa date closes on Thursday the intentions are to make the run to Wichita and get open there for Saturday night, preceding the opening of the Wheat Show on Monday.

Doc Barnett is proving every day that the Water Show is the feature attraction, if one judges by the office check. He has but one "rival" and that is the distinguished pros, Doc Bushnell, manager of the big pit show, who is "up and at 'em" continually.

Crawford Francis, son of Mr. and Mrs. Francis, with two friends who came from Decatur, Ill., purposely to make the trip back with him, left Sunday morning in a new "six" roadster presented him by his father.

Edna Martin, with a new fur coat last week. It was reported that a fur salesman out of Detroit, who was displaying new fall furs in one of Shawnee's popular stores, sold five fur coats and wraps to ladies of the Francis Shows, which amounted to several hundred dollars.

V. J. YEAROUT (for the Show).

VAN GORDER DEAD

Greenville, Mich., Sept. 13.—H. E. Van Gorder, for thirty-five years a showman, died suddenly here this morning from a stroke of paralysis.

For three seasons during his late years Mr. Van Gorder was secretary for the K. G. Barkood Shows, for two years manager of the Vemmelto Shows and the past season lot manager with the Middle West Shows. He appeared in good health until stricken. He was a "life member" of the Elks' Lodge at Muncie, Ind. Burial will be in Grand Rapids, Mich.



# WURLITZER



Hand Organ Style 116-A

## CARROUSEL MUSIC

Wurlitzer Band Organs for Carrouseles are powerful yet full of melody and harmony. All the latest popular tunes are available. There is a special type of Wurlitzer Band Organ for every kind of indoor and outdoor show.

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N. Tonawanda, N. Y.

### THE SHOWMEN'S LEAGUE OF AMERICA

Chicago, Sept. 13.—Harry McKay dropped in to the Showmen's League of America today and made a call.

George E. Robinson, of the Wortham Shows, was a caller in the league clubrooms this week. Secretary Tom Rankine informs The Billboard that the Ladies' Auxiliary will hold the first meeting of the new season Friday night of this week.

The secretary also said that the donations to the league incident to Showmen's League Day are coming in nicely. He said that a number of persons are holding back their donations in the hope of making a big showing, which is natural, but that the league would like to have the money. He also said that donations are being received this year that were never received from several sources before.

W. H. (Bill) Rice was a visitor in the clubrooms during the week. Mr. Rice has taken his departure and headed for the Coast.

Robert L. Lohmar, general agent of the Morris & Castle Shows, who is making a tour of the fairs, was another visitor during the week.

Col. Fred J. Owens showed up yesterday and fraternized with what few members happened to be present at this season of the year.

Mr. Rankine said that the chairman of the house committee is making all necessary preparations to have things in shape for the first meeting of the season, which will be Friday night, October 5.

### BROWN & DYER SHOWS

#### Veteran Troupier Honored With Party on Seventieth Birthday

Philadelphia, Pa., Sept. 11.—This week the Brown & Dyer Shows are playing here. Last week the show played the fair at Norfolk, Va., and on Monday (Labor Day) the midway was packed with people, but rain interfered with business all week. Saturday night there was a cloudburst, but the boys worked hard and everything was loaded at 9 a.m. Sunday and the train arrived here Monday at 8 a.m.

On Tuesday, at Norfolk, the show gave a birthday party to Frank LaBarr, it being his 70th anniversary. Covers were laid for 175 people, and Ben Snyder prepared the menu. Mr. LaBarr was presented with \$100 in gold. A real good time was enjoyed by all present. Sam Dernberger made the presentation speech. Those who entertained included Vivian Perry, Betty Ross, Mrs. Leo Carrell, Mrs. Dave Sorg, Mrs. Bryant Woods, Mr. Purtell, George Rosen, and the bit of the evening was the Sherwood Sisters, Roberta and Anne, the two little daughters of Robert Sherwood. The music was furnished by the Minstrel Show's jazz band. Week ending September 1 the show played Dover, Dela. The train ran a "race" with the Sheesley Show from Wilmington to Philadelphia. The trains were side by side and the showfolks could shake hands with each other—the Brown & Dyer train "beat them in" by over a mile.

Ben Snyder received his new cookhouse top and it's a dandy. The plant, show also got a new top, \$40.00.

During the fair at Norfolk Roberta Sherwood sang with the band in front of the grand stand and was engaged for the rest of the week by the manager of the fair (she took the place by storm at each performance). Gus Foster's mother is paying him a visit, the first she has seen of him in five years. Edward Parker was a pleasant visitor. He has had the orchestra at Ocean View, Va., for the summer months. He was formerly on the Johnny J. Jones show and has many friends on this show.

Next week the show plays the Great Allentown Fair, then Lexington Fair, to be followed by West Chester, Pa., and then South, not closing till December 15. All of which is according to a "show representative" of the above shows.

### CUNNINGHAMS THRU CINCY

#### Jones' Greater Shows in Winter Quarters at Danville, Ky.

Mr. and Mrs. C. M. Cunningham, having brought their outdoor show season to a close along with that of the Jones Greater Shows, at Danville, Ky., last week, passed thru Cincinnati, en route to Detroit.

Mr. Cunningham, who has served the past season as secretary and treasurer for the Jones organization, was to take charge of concessions and attractions in connection with the indoor bazaar of the International Automobile Workers in Detroit in November. He stated that the Jones Greater Shows had a very profitable season, having played territory below the Ohio River not accessible to the larger railroad organizations, often trucking to "inland" towns, the management owning several motor trucks for this purpose. Winter quarters of the show is at Danville, and the paraphernalia was being stored there, he said.

### 'DROME RIDER INJURED

Rochester, N. Y., Sept. 11.—Dale Purtle, 21 years old, of Kansas City, Mo., one of the Fearless Purtle Family, who have been entertaining on the midway at the Rochester Exposition here during the past week, is in St. Mary's Hospital with injuries not considered fatal. Both knees are crushed, both ankles sprained and he has bruises on face, neck and body. Purtle was riding his motorcycle at a fast rate of speed in the Motordrome at Edgerton Park, in connection with the exposition, when the brakes locked, according to a report, throwing him off the machine to the bottom of the bowl. He landed directly in the path of a speeding automobile, driven by his brother, but was not struck by the machine.

### ERROR IN CORRECT NAME

Chas. A. Zern, of Max's Exposition Shows, advises that a slight error was made in the reporting of his recent marriage, in that his bride's name was Lottie Barber instead of Wright, altho she had been known in vaudeville as Little Lottie Wright.

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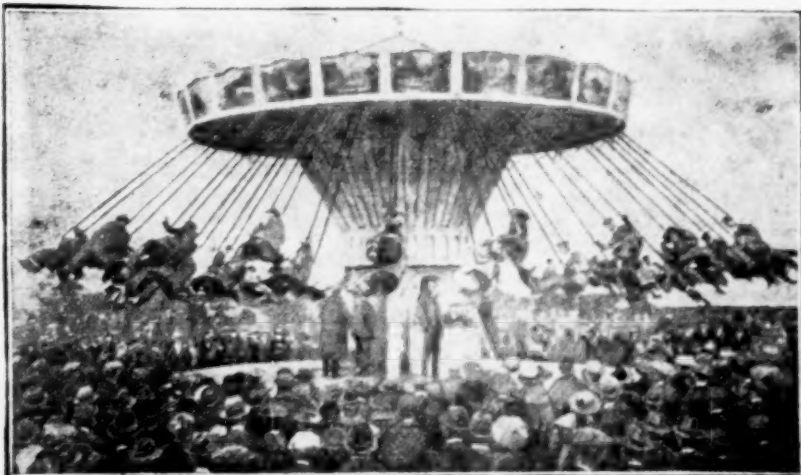
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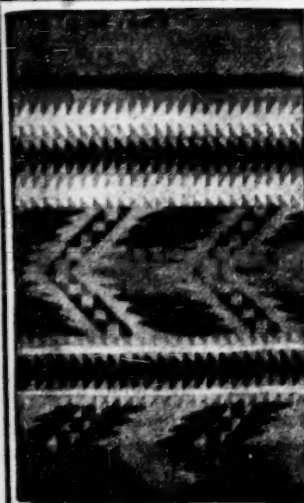
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## UP TO EXPECTATIONS

Rubin & Cherry Shows Have  
Excellent Start at West  
Tennessee Fair

Jackson, Tenn., Sept. 12.—Friday, in Indianapolis, turned out to be a good day for the Rubin & Cherry Shows, despite the fact that the rain, which had made its appearance every day during the State Fair, started in the early morning, but at last the clouds disappeared, the sun came out, crowds swarmed all over the fair grounds and the shows had a wonderful day.

There was plenty of evidence that the Rubin & Cherry Shows made good at the Indiana State Fair. Down town—in hotels, cigar stores, ice cream parlors, a general conversation was regarding the wonderful midway at the fair, and the three Indianapolis newspapers were extremely liberal in their praise.

Leaving Indianapolis early Saturday morning, the run of over four hundred miles to Jackson was ended early Sunday, and by Monday morning all was in readiness for the visitors who swarmed thru the gates of the West Tennessee Fair, and business so far has been fully up to expectations.

Tuesday was Children's Day, and thousands of families packed the midway and thoroughly enjoyed the amusement feast offered.

Last week another marriage took place among the "Rubin 300". Virginia Brown and Al. Mercy, both of Etta Louise Blake's Superba company, were made man and wife, and the happy couple were the recipients of many felicitations.

Charley Willard exhibited his "Shrunken Head" before the Crook Sanatorium, where Dr. C. P. Waller, State X-ray specialist, took pictures to "determine the strange method used by the head-hunters of the cannibalistic tribes of the interior of Peru in shrinking the human head from normal to that of a very small monkey." The story of this private examination of the "head" was sent all over the country. The Commercial-Appeal of Memphis carrying it with the Rubin & Cherry name attached. Next week the Aristocrat will play Bessemer, Ala.

WILLIAM J. HILLIAR (Publicity Director).

## JACK WRIGHT A CALLER

Among recent visitors to Cincinnati and callers at The Billboard was J. D. Wright, Jr., the prominently known agent and special event promoter-stager.

Mr. Wright, who has not been attached to any outdoor amusement organization the past couple of years, confining his work to celebrations, etc., reported that his season has been highly successful. For several months the headquarters of Jack and Mrs. Wright, the latter an energetic special promotion worker, has been in Indianapolis, although their activities have been associated with a number of affairs in cities of the Central States. They have several indoor events arranged for winter production. J. D. Wright, Sr., who is known to hundreds of show people, is now retired from railroad service (engineer) and having almost fully recovered from an accident of a couple of years ago has been vacationing with Mrs. Wright (Jack's mother) the past few months, visiting various shows in Canada and the States.

## MRS. CON T. KENNEDY'S SISTER MARRIED

During the recent engagement of the Con T. Kennedy Shows at Milwaukee, Wis., Mrs. Kennedy was apprised by wire of the marriage of her sister, Grace, to E. F. Byrd, of Massillon, O., and that the parties were on their way West for a honeymoon trip thru Colorado. Making hurried preparations, Mrs. Kennedy met the party at Chicago, where they were the guests at the home of Mr. and Mrs. F. M. Barnes at an informal breakfast, covers being laid for twenty. After a few days at the "Windy City" the party joined the show at Lincoln, where as the sister of Mrs. Kennedy the bride was well known to the caravan and received a hearty, if not hilarious, welcome, especially an impromptu concert by the Kennedy band on the evening of their arrival. After spending a few days at the fair the party left on an extended tour of the West, the gift of Mr. and Mrs. Kennedy. When last heard from the newlyweds were headed for Manitou Springs and the Garden of the Gods.

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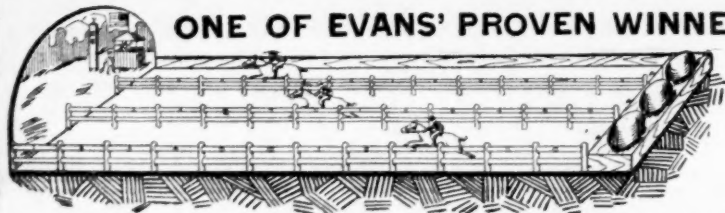
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Big 1-oz. Glass Stoppered, Gold Labeled Ribbon Cord Tied. Doz. 1.25  
Our Special Bright Pink Lady Love Face Powder. Dozen 75  
Big 6-ounce Coconut Shampoo Bottle. \$1.00  
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White Pearl Tooth Paste, 2 1/2 Dozen Box Sachet, 50c Box.  
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No. 1 Package, 9 1/2 x 5, Embossed, Doz. \$2.40	No. 16 One-Pound Package, Dozen \$3.00
No. 2 Package, 11 x 7, Embossed, Doz. 3.80	No. 17 Package (Looks like a Pound), Doz. 1.80
No. 3 Package, 9 1/2 x 5, Leader, Doz. 2.25	No. 18 Package (A Big Flash), Dozen 1.80
No. 10 Package, 8 1/2 x 4 1/2, Am. Beauty, Doz. 1.70	No. 19 Package (Nifty), Dozen 1.20
No. 12 Masterpiece, Brand New, 14x8, Doz. 6.50	No. 20 Summertime Box, Dozen 85

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 UMBRELLAS VANITY CASES WHEELS WHEEL CHARTS  
 ZEBBIE FISHER CO., 60 East Lake Street, CHICAGO, ILL.

**"CHUCK" WHEEL CLOSED, BUT—**

New York, Sept. 22.—The seventh annual and perhaps the greatest carnival ever held in Keansburg, N. J., which closed September 9, was not without its quota of grief when it came to games of chance. The sensation of the carnival, after all was said and done, was the big wheel which was set up by the carnival association at the foot of Carr avenue, between the Whip and the bandstand. It was a monster affair of gilt, silver and glass, set upon a standard higher than a man and faced with dice-reading in spots.

The combinations comprised all the sets included in the game of "African golf", and the players were served at a board around the enclosure and marked with numerals. The wheel was placed in position on September 7 and a sign stating that the proceeds were for the benefit of the firemen's day and veterans' day committees was displayed. An alarm of fire on Friday night caused the suspension of the play for only a brief interval. There was no fire.

Saturday night, however, it is alleged that the State authorities interfered and for three-quarters of an hour not only was the big wheel down but every wheel on the beach was and on Carr avenue was closed and dark. The law department of the State, in response to an unknown complaint, sent a squad of detectives to the grounds. It was about nine o'clock when a trio of them was noticed in the crowd, a little distance from the big wheel and watching the play. The managers became a little uneasy and their concern became communicated to the crowd. Whispers of trouble ran like wildfire along the beachway and suddenly every wheel "doused" its lights. Up went the shutters and the crowded concourse that had a moment before been brilliant was now in semi-darkness. The three big men descended upon the big wheel, showed their badges and ordered it down.

It was taken down and there was a wordy and wrathful powwow in the manager's office between the carnival managers and the limbs of the law. The latter went away, at length, without having withdrawn their ukase against the big wheel, but after they had autoed thru Red Bank, on their way back to Trenton, the "go-ahead" word was flashed along and all wheels, including the big one, reopened.

As we last saw it, it was doing a fine business, much to the delight of the carnival management.

**DeKREKO BROS.' SHOWS**

Antigo, Wis., Sept. 11.—DeKreko Bros.' Shows are this week playing the fair here and prospects are bright. Next week, Oshkosh, Wis. The Marshfield (Wis.) Central State Fair, during the week ending September 8, was, all in all, the best date for the shows this season so far, despite rain on Thursday afternoon, which lowered the patronage. All the paraphernalia was on the fair grounds early on Sunday forenoon and all was in readiness for the Labor Day crowds, which were immense both day and night—until about midnight. Secretary Williams, of the fair association, was untiring in his efforts to make the fair a success and he showed his desire that the shows be given opportunity to play to all the visitors.

A committee of the ladies on the show, headed by Mesdames Mottie, Kelso, DeKreko, Elenz and Beale, was at the depot to meet Mrs. A. G. Bentley and her young son on their arrival back on the show. The ladies had made all necessary arrangements in advance for a grand reception to young Bentley, having secured a new baby buggy, crib and a "house" and one's other articles. Autos were awaiting and the mother and son were rushed to their stateroom, where all the ladies took turns mothering the youngster—a healthy one of nine and a half pounds. For the past three fairs Ben Mottie's cookhouse has been graded "100" by different inspectors from the State Health Department—not so bad for a traveling cookhouse. Jean DeKreko has been making almost weekly trips to Chicago.

JAMES K. NEWSUM (for the Show).

**O'BRIENS HAVING A GOOD PROMOTIONS WEEK**

O'Brien Brothers, extensive special promotion producers, under the management of W. J. O'Brien, are having a very successful season, according to reports reaching The Billboard. A series of events in connection with the Minnesota State Fair, at Minneapolis, created marked interest, especially the "Miss Minneapolis" contest, photos of the contestants being neatly displayed in the Minneapolis dailies, and the baby show, entrants in which were also represented in cuts in the newspapers. They also had practically the same promotions at the West Virginia State Fair, and their dates for the fall include numerous other prominent events, North and South.

**COOK HOUSES COMPLETE HAMBURGER TRUNKS**

The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the Road Cook House and Resort Restaurant. Special Stoves and Cookers, Hamburger Trunks, Grids and Boats, Tents, Jumbo Burners, Tanks and Pumps, Griddles, Steam Tables, Warmers, Sausage and Tamales Kettles, Coffee Urns, Lights, etc., etc.



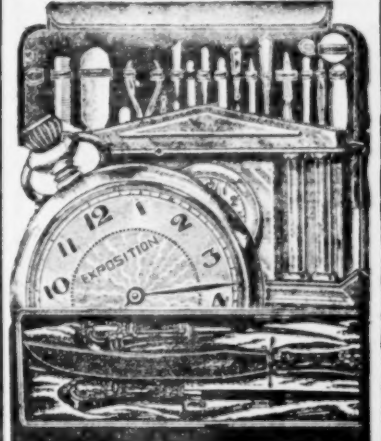
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**BALLOONS, 70 Heavy Gas, \$2.50 Gross**

GUARANTEED Samples on request. AKRON BALLOON CO., Akron, O.

SLOT MACHINES FOR SALE Low prices on all kinds of Slot Machines. Packing cases with hinge doors with each machine. WEISS NOVELTY CO., Memphis, Tenn.

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- 800B—Radie Diamonds, Platinoed Rings, Brilliant Setting, assorted two and three stones, Per Gross, \$7.50
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- No. 802B—Electro Diamond Brilliant Gold-Plated Scarf Pins, Per Gr., 3.50



- No. 01B—Gold Shell Ring, Set with fine Brilliant, \$3.00 value, Dozen, \$1.25
- No. 802—Gold-Plated Ring, Set with Rubies, Dozen, \$0.95



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- No. 801B—Silver or Platinoed Finish Large White Solitary Brilliant, Dozen, \$0.95



- No. 03B—Gold-Plated Basket Setting, Set with Ruby, also Brilliant, Dozen, \$0.95
- No. 989—Platinoed or Silver Finish, Brilliant Center, Dozen, \$2.25



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- No. 799—Silver or Platinoed Finish, Heavy Shank, Set with White Brilliant, Dozen, 0.75
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- Assorted Gold-Plated Slum Jewelry, Per Gross, 75c to 1.25
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Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.



### Armadillo Baskets

are Rapid Sellers wherever Shown!

We are the originators of **ARMADILLO BASKETS**

made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets.

Let us tell you more about them.

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For full info on Buddha, Future Photos and Horoscopes, send 4c stamps to

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**HAIR DOLLS**—13 inches high, movable arms. Per 100. With Dresses \$25.00  
**CALIFORNIA CURL DOLLS** (Come in 4 colors of hair) 35.00  
**LAMP DOLLS**—With Ostrich Plume Headdress..... 60.00  
 Plain 85.00  
 We pack our dolls 40 and 50 to a Barrel.  
 Six different shades of hair.  
**HAVE FULL LINE OF STATUARY, PIGS, DOGS, ETC.**  
 We ship same day order is received.  
 One-third deposit, balance C. O. D.  
**L. B. P. & COMPANY,**  
 1431 Walnut Street, KANSAS CITY, MO.

### SALESBOARDS

OPERATORS AND USERS  
**SAVE 25 PER CENT**  
 on your assortment. Send for catalog.  
**PURITAN SALES CO., Fort Wayne, Ind.**



**FUTURE PHOTOS—New HOROSCOPES**  
 Magic Wand and Buddha Papers  
 Send four cents for samples.  
**JOS. LEDOUX,**  
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**CHOCOLATE BARS**  
 for Premium or Concessions. Send 10c for samples and prices. **HELMET CHOCOLATE CO., Cin'ti, O.**  
 The word "Billboard" in your letters to advertisers is a boost for us.

# CARNIVAL CARAVANS

Conducted by ALI BABA.

Watch your step you "steppers"—especially down South this fall.

Some of the shows will close early, while others are scheduled to "keep going".

What's in a good reputation? Yes, it doesn't matter much with some people.

Owners and managers are fast realizing that that "SOMETHING" is absolutely necessary.

There will be plenty to talk about in Chicago December 3 and 4—the dates of the called convention.

Among dignified and distinguished appearing showmen of the old school (who fear not to wear sideburns) is Albert J. Linck, special agent of the Sheesley Shows.

Don't see much any more about managers "owning airplanes"—possibly some of it was too airy-plane.

Just oddest of rain during the Indiana State Fair caused a decided drop in the usual attendance and naturally the receipts.

Report had it that Sam Stricklin had framed several concessions to play fair dates in Ohio and Pennsylvania.

When a show has rotten business and announces "wonderful receipts" what is it? Is it news?

Several shows have already sent in their winter quarters locations. As soon as available let's have this information to be compiled into a list.

can't see in the light—even if directed by convincing circumstances.

Prettily painted cars are mighty fine. But the appearance and quality of the attractions on the lot make a bigger hit with the amusement seekers—they pay to be entertained, not to look at the train.

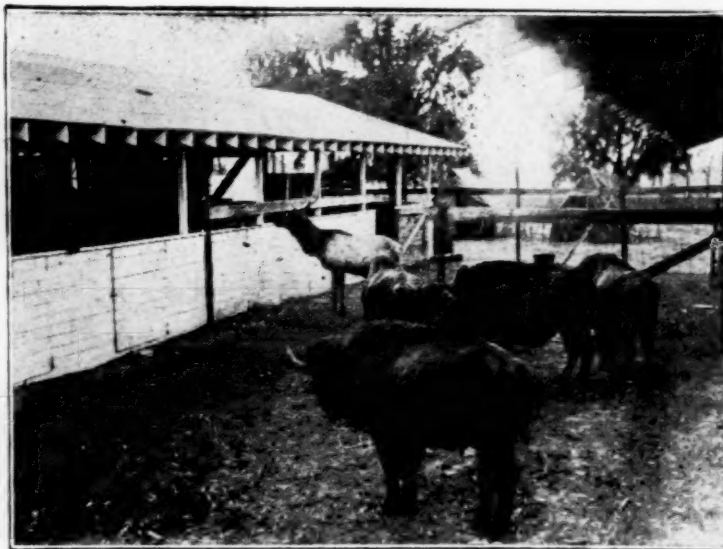
In answer to an inquiry as to where his show would winter, Manager A. M. Nasser, of the Metropolitan Shows, said: "Man, don't talk about 'closing' yet—we just got started going good."

A nation-wide protective proposition is necessary. Something that will function not only to "clean up" but fight for the rights of outdoor showmen in many opposition issues on hand—which have been increasing yearly.

A lighted cigaret butt carelessly dropped into some canvas nearly caused a conflagration on the Jones midway at Toronto. Local firemen put out the blaze before it spread. Loss estimated at about \$50.

There might be found a word to replace (and be as condensedly descriptive) "carnivals", "a carnival", "carnival company", etc. Probably some of the strong supporters of the change can supply the means of "cracking the nut". Let's have the answers.

A change will be noted in the show stories in this issue. Replacing in most instances the mere title of the show as a heading is data on the most important (from a news standpoint) points in the respective "write-ups". This makes toward better news, and show story writers can aid in the value of it



What is claimed to be the only herd of buffalo with any carnival in America. One of the features with Col. LaMar's I. X. L. Ranch with Rubin & Cherry Shows. Note also large elk.

A short letter from Ed (Doc) Bacon, early last week, announced Ed as in Indianapolis and is ready to get into harness as manager of any kind of a meritorious show.

A. H. Barkley, said to have paid "\$1,000 for a sandwich" in Duluth, is avenged at last! Somebody in Wilmington soaked "Whitey" Josselyn eleven meg for two lobsters.

There was an opening left, by a sad occasion of last year, for another big show in the Texas territory this fall. Guy Dodson probably saw the advantage of it.

Doc Hall intoned that he had the Isler Greater Shows contracted up for the season with the exception of a couple of railroad contracts, and he was "on the job" with these details.

Three local men were arrested in Cincinnati, allegedly in connection with "representing internal revenue officials", collecting \$17 from a concessionaire. Some folks sure do take long chances to finger a few shekels!

Johnny Hurley, the wiry little wrestler, who has had the athletic show with the Taggart Shows the past several seasons, has enjoyed a very satisfactory summer's work, reported a Cincinnati visitor last week.

There has been much less exaggeration in the show stories this season, and credit goes to the writers. There are still some who stretch their imagination or enthusiasm, however—as a thinking reader can readily observe.

Tom Mix (who is a miniature of his famous namesake) left his duties on the Sheesley Shows' aerial swings to visit homefolks around Trenton, N. J.

One reason that P. F. Strieder's fans are up to date is because he visits other fairs and keeps himself informed. Another reason is because he knows how to adapt suggestions to his own use.

L. R. Harris wrote: "Dear Ali—Owls see in the dark!" Possibly L. R. referred to the fact that some would-be "wise old owls" sure

by using the outstanding points in their lead paragraphs.

John H. Weaver, Greater Sheesley Shows' special agent, is known to have set a hot pace for some competitors in paper wars this season; for, he it said, along with his circus training John is a "paperin' phool".

The first American exposition (exhibition of home manufactures and works of art) was held in Cincinnati in 1838. Cincinnati also gets credit for installing the first built-in bathtub (1841) in a private residence and for making the first lithographic poster in 1863.

It is strange that more managers do not aim at establishing their shows particularly strong in their "own" territory—not with the town grafters ("fixers"), unscrupulous politicians, hand-me officials, etc.), but with the general public (the all-important prestige).

"Captain John" has accomplished some voyaging. During the past two years his show has been once and a half across the continent—Middle West to the Pacific and to the Atlantic Coast States.

Harry Stillwell, magician and illusionist, intoned from Greenville Junction, Me., that he had closed a season of fourteen weeks with the Harry Ingalls Circus-Carnival and was taking a short vacation before opening his indoor season for the winter.

Frank S. Colburn, impersonator of "Uncle Sam" (without makeup—grease paint or false hair), blow into Cincy for a couple of days' stay last week. He was with the Taggart Shows for a part of the season. Said he intends making a tour of the country West, doing his own talks and selling his own songs.

They all look small to him now, says G. Lawrence McDonald, the Sheesley Shows' master painter, since he visited the Toronto Exhibition, and compared anti-Volsteadian conditions in the Dominion with those in the States.

There have been numerous instances this summer of promoters "feathering their nests"

## ELI POWER UNIT

YOU NEED NOT EXPERIMENT. We have done that and the result of that experiment is that we have the BEST POSSIBLE engine on the market for your Rides. Write us for information.

**ELI BRIDGE COMPANY,**  
 N. West St., Jacksonville, Ill.

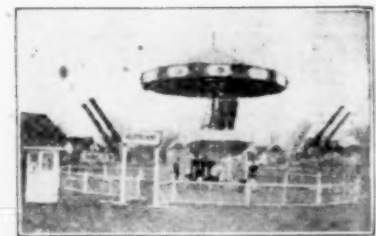


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

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 NORTH TONAWANDA, N. Y., U. S. A.

## The AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.



## MILITARY BANDS

ALL SIZES for Skating Rinks and Outdoor Amusements. None better. Write for descriptions and prices. **ARTIZAN FACTORIES, Inc.,** No. Tonawanda, N. Y., U. S. A.



## BOWLING GAME

A Slot Machine That Gets the Money. Send for our Illustrated Catalogue of many other machines.

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Used Merry-Go-Round, Two or Three-Abreast Jumper. Must be cheap for cash. State all in first letter. Address  
**CHARLES "RED" ELLMAN,**  
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## C. W. PARKER OFFERS

- 1—Used Four Track Monkey Speedway, \$500.00 cash.
- 1—Used Eli Wheel No. 5, \$2000.00 cash.
- 1—Rebuilt Standard Model Two Abreast Carry Us All. Priced for Quick Sale.

These rides ready for prompt shipment.

**C. W. PARKER**  
Leavenworth, Kansas

**SEND NO MONEY**

### If You Can Tell it from a GENUINE DIAMOND Send It Back

To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem in Ladies' Solitaire Ring (Cat. price \$5.26), for Half-Price to introduce, \$2.63, or in Gents' Heavy Tooth 'Belcher' Ring (Cat. Price, \$6.50), for \$3.25. Our finest 12k Gold-Filled mountings GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gents', with postman. If not pleased, return in 2 days for money back less handling charges. Write for Free Catalog. Agents wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, New Mexico. (Exclusive Controllers Mexico: Diamonds.)

### ARMADILLO BASKETS, RATTLESNAKE BELTS

Beautiful Baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattlesnake skins. Angora, Goatskins tanned for Hugs. Highly polished Horn Novelty. Good sellers for curio stores or concessionaires. Write me for prices and particulars. R. O. POWELL, San Antonio, Tex.

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POSITIVELY THE BEST MADE.

CANDY FLOSS MACHINES  
HAND POWER \$150.00  
ALL ELECTRIC \$200.00

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To Order in Many Colors  
3x12 FT. \$2.50 EACH 3x12 FT.  
SHOW SIGNS OUR SPECIALTY.  
GOLDSMITH SIGNS, INC., Jamaica, N. Y.  
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Lamps for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lantern. Little Wonder patented gasoline lights are BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL. Thousands in use everywhere. Wonderful dependable safe steady pure white lights for every purpose. We want selling distributors where we are not represented. Write for Little Wonder Catalogue and Prices.  
LITTLE WONDER MFG. CO., 152 S. 5th St., Terre Haute, Ind.

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Announcing New and Larger Quarters.  
302-04-06 W. 8TH ST.,  
KANSAS CITY, MO.  
OUR NEW 1925 CATALOGUE READY.  
Write for copy. We want to supply you.  
QUICK. PROMPT SERVICE.

### FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.

Address SIKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

If you don't find what you want, write us. We will give you dealers' addresses cheerfully and without obligation.

by arranging for winter indoor events while in towns their caravans played. The indoor show field is NOT "new" to outdoor showmen granting that the opportunities are increasing.

"Constant Reader and Showman" (who wrote from Alexandria, Va.)—The Billboard is not providing Mr. Johnson with "reports" on shows. Neither can it give attention to details contained in anonymous communications, altho the foregoing might be information to yourself and others. (Why not sign your name?)

Secretary Arthur R. Maytum, of the Chattanooga County Fair, Dunkirk, N. Y., has made use of a very explanatory "form" letter to inquiring concessionaires for space on his fair grounds—to keep out "undesirables" and "protect you and ourselves," as it stated, according to a sample sent to All.

A correspondent writes that Fred Beckman's Shows look extra smart on the lot, but on the train like the remains of Tokio. Few people see them on the train, fewer still are impressed by what they see, and the remainder when they see them on the lot do not connect them with the train—so what's the odds?

O. Lynn Grimm (Kid Curley), welter-weight wrestler, is not trouping this year, instead being employed as salesman for a bakery firm and staging matches in Indianapolis. Says he will be in harness with the caravans next season. "Curley" is the proud father of a baby boy, born in Indianapolis last month, so All learned last week.

R. B. (Brownie) Gibbs, former concessionaire, also tab, show manager, was a Cincinnati visitor and Billboard caller one day last week. R. B. has been off the road the past three seasons, being for the most part employed as salesman for a cigar firm in Indianapolis. While in Cincy he called on several old friends of the show lots.

Quite often mentions appear in "Caravans" on request, allowing for contradictions. Doubtless the readers have noted instances of this nature wherein the facts on both sides have come to light—probably only to be gained thru this method—it settles pro-and-con rumors. There was one in particular very recently—but possibly many did not "get it".

Joseph Herbert passed thru Cincinnati last Wednesday. Phoned "Billyboy" from a railroad station that he was en route from Huntington, Ind., to visit Morris Miller in the South. May join out with the Miller Bros' Shows for the winter. This season Joe "passed up" his minstrel show and had the dining car with the K. G. Barkoot Shows.

Ray Marsh Bryden is again stepping into the limelight of showdom in Indiana. While in Cincinnati last week Ray detailed his plans for a big old-fashioned museum (Marsh's Modern Museum) in the heart of the business district of Indianapolis. This will be the first outstanding affair of its kind in that particular section of the country for many years.

Harry Burton advised that he had closed his season as general agent with the Mimic World Shows and was piloting Francois, hypnotist, and his company of seven people, including Bartel, the "human ostrich". Said the show was doing a fine business, and will play a few dates in Iowa and Illinois, then work southward, thru Oklahoma and Texas.

Wm. (Billy) Gear in fact that his celebration event at Hickman, Ky., week of September 25, was coming along in fine shape, he having booked the J. B. O'Brien Stock Company, O. C. Brooks, with a show and the entire Dixie-land Shows, with two rides, seven shows and about twenty-five concessions; also about sixteen independent concessions.

Musical Peggy Korter and her husband, H. J. Korter, were recent visitors to The Billboard while passing thru Cincinnati en route to Nashville, Tenn. Reported having a good summer season with the Con. T. Kennedy Shows, with which they have been connected the past two years, formerly with C. A. Wortham Shows during three seasons.

John M. Sheesley is known to believe in the cleanup thoroughly and materially—and favorable comment on the spick-and-span appearance of his bright show train is a feature of the Sheesley Shows' engagements everywhere.

The Lew Dufour Exposition Shows received some excellent showing in newspapers in Maine. The Lewiston Daily Sun carried a very praiseworthy article in its morning edition of September 4, commenting on the shows while exhibiting there at the fair. Col. John L. Fehr, the shows' agent, was also complimented in the article, as was especially, Lew Dufour, as among the youngest of show owners.

It seemed a sort of mutual "acknowledgment and consolation" gabfest in front of one of the stands between St. Perkins and "Pennies" Efron the Friday night of the last week of the Cincy Festival. "Pennies": "How are you folks doing?" St. "Like yourselves—pretty good!" "Pennies": (casually directing his gaze to the other's "Gee, they're going into the shows like sheep!")

Lou Backenstoe was up to his old capers at the Cincy Festival—getting big patronage at his well-known "Mary Allison" platform show. He had three steps and ticket boxes (but minus his customary loud banner front). Lou's lecturer, Marion Tyson, seemed to sink her talks into the "understanding" of the patronage, and Tommy Burns, of Cincinnati, was in the limelight as ticket seller and grinder.

Among road folks having a good engagement at the Penn Yan (N. Y.) Fair was Fred X. Williams, concessionaire. Rumor has it Fred X. was sufficiently "remunerated" to purchase himself a large sport model car, aboard which he expects to make the Southern fairs. Williams was a visitor to the Bistany Shows at Buffalo recently and while there "stood up" at the wedding of Mr. and Mrs. John Hanniford.

Several outdoor show agents, altho their names have not been conspicuously connected with the advertising, have individually had big seasons in the promotion and direction of celebration events. They let the townspeople and

(Continued on page 98)

## DOLLS

"LIGHT AND NO BREAKAGE."  
NEW COMPOSITION  
SO DIFFERENT.



- Our No. 10. MISS K-CEE LAMP DOLLS. 20 inches high. Curly hair dresses, with new style collapsible Lamp Shades, 12 in. wide. Wire Shade and Tinsel Bloomer Dress. A Real Flash. Complete as above. 85c Each.
- No. 11. APACHE NIGHT LAMP DOLL. 16 inches high. Long hair curls. Electric illuminated eyes. Cap, Shade and Tinsel Bloomer Dress to match. A cute. Complete, as above. 77½c Each.
- No. 12. FLAPPER HAT DOLL. 15 inches high. Long hair curls, with 36-in. Tinsel Hoop Hat and Bloomer Dress. This is a knock-out. Complete. 45c Each.

"If in doubt, send \$3.00 for all samples."

BROADWAY DOLL & STAT. MFRS., 510 Broadway, Kansas City, Mo., Phone Harr. 2210

## BULL DOGS

Hand Painted

- Each.
- 17 In. High.. \$1.00
- 10 In. High.. .35
- 14 In. Pigs... .40

No. 2—Ostrich Plume Lamp Dolls, complete, 85c Ea.

No. 3—Ostrich Plume Hair Dolls, complete, 50c Ea.

### SPECIAL OFFER

15-In. Miss K-Cee Curly Hair Dolls, complete, with 36-Inch Tinsel Hoop Dress.

\$37.50 Per 100

Each doll wrapped and packed separately. "Fifty to the Barrel."

Terms: Only one-third deposit required.

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**Peerless CORN POPPER**

Look what's happened! New reduced prices on Peerless Corn Poppers. Steadily growing demand and increased factory output have made this possible. All models quoted are our latest improved designs. Save from \$25.00 to \$51.00.

MODEL A.....was \$200.00, Now \$159.00

All-purpose model—mounted on wheels.

MODEL B.....was \$250.00, Now \$199.00

With Glass top—Illustrated.

MODEL C.....was \$135.00, Now \$109.00

Concession, road and show machine.

(Prices F. O. B. Des Moines.)  
Peerless stands first in speed, capacity and is an unbeatable money maker on concessions or permanent locations. You've wanted one. Get it and start now to make the money it will earn you.

Send your order with draft today. Descriptive circular on request. Terms responsible buyers.  
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Des Moines, Iowa, Dept. B Pittsburgh, Pa., 6022 Centre Ave.  
712 Mulberry.

## SALESBOARD JOBBERS AND OPERATORS!

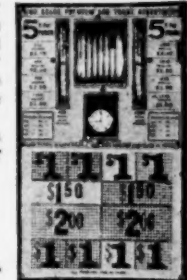


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Our Salesboard Deals have proven a huge success and are now going over bigger than ever.

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- 4-in. Birch Bark Canoes... \$ .35 Per Doz.
- 5-in. Birch Bark Canoes... .60 Per Doz.
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- 8-in. Birch Bark Canoes... 1.20 Per Doz.

### PADDLES

- 10-in. Paddles.....\$0.60 Per Doz.
- 14-in. Paddles......84 Per Doz.
- 14-in. Fancy Paddles... 1.50 Per Doz.
- 20-in. Fancy Paddles... 2.40 Per Doz.
- 22-in. Fancy Paddles... \$2.75 Per Doz.
- 10-in. Cross Paddles... 2.00 Per Doz.
- 12-in. Cross Paddles... 3.27 Per Doz.
- 14-in. Cross Paddles... 4.00 Per Doz.

Send for Catalogue  
Name of Park or Town burned on free.

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Samples, 25c. All Firsts. No Seconds.

## AMERICAN EAGLE BUCKLES

With RUBBER BELTS \$18.50 gross  
SMOOTH AND WALRUS. BLACK, BROWN, GREY. SAMPLE DOZEN, \$2.00.

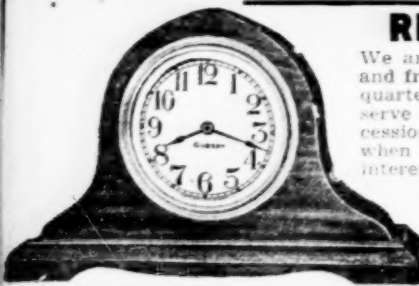
With LEATHER BELTS \$24.00 gross  
GENUINE LEATHER. COBRA GRAINED. BLACK AND CORDOVAN. SAMPLE DOZEN, \$2.25.

\$15.00 gross—RUBBER BELTS—\$15.00 gross  
With Rubber or Leather Buckles. Black, Brown, Grey. Smooth and Walrus. One-third deposit on orders. Balance shipped C. O. D. No less than six dozen shipped. Write for catalogue.

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We are pleased to inform our customers and friends that we have moved into new quarters, where we are in position to serve you with an excellent line of Concession Merchandise. A personal visit, when you are in this vicinity, will prove interesting and profitable to you. Or write us.

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104 Hanover Street, BOSTON, MASS.  
Up one flight.



**Bathing Beauties**  
INLAIN ON  
**Photo Cigarette Cases**  
Assorted, \$13.50 Gross

Cases are Roman gold finished inside. Engine turned effect. Curved to fit pocket. Case snaps open smartly and shuts snugly. Cigarettes stand up invitingly.

**NEV-R FAIL Clutch Pencil**

Propels and repels the lead. Every one a perfect pencil with small lead. Nothing to get out of order. Made of goldine metal, the color that doesn't wear off.

Nev-R Fail Clutch Pencils, Mounted on Easel Display Extra Leads, three in each in bulk. Per Gross \$9.00 Cards, Gross \$10.25 Per Gross Tubes \$4.00

**ORIENTAL MFG. CO., 891 Broad St., Providence, R. I.**

**CARNIVAL CARAVANS**

(Continued from page 97)

committees "do it" instead of figureheading as "bringing my show into your town." J. D. Wright, Jr., is one of these. During Jack's recent visit to The Billboard he stated that he was very well, exceedingly well, satisfied with his summer's work.

Quite a bit of publicity was given to an alleged statement of Mayor C. S. Warren, of North Tonawanda, N. Y., that he would issue no more permits to carnivals this year, following some requests along that line from "objectors". Several companies have played there this summer at the William street and the New York Central elevated location this season, and besides it is getting rather cool evenings in that section of the country about this season of the year.

Word from a deputy county official at Herrin, Ill., received late last week, was that Billie Foster, formerly with John T. Wortham, A. S. Clark, T. O. Moss and other showfolks, had been cut severely by unknown parties some time Friday night. Further data was that the local police had so far been unable to locate where or how the trouble started, Foster being found in his room by two men with the show (probably the Dixieland Shows) playing Herrin at the time. His condition was thought to be serious.

All has been hearing more and more about Beatrice Kyle. There are many experts who have long considered her the greatest of all the women back-somersault divers and lately the number has been rapidly growing.

Her supremacy among female exhibitional divers is rarely challenged any more. If she is truly the world's greatest, she should enjoy the distinction she has earned—and be accorded the title. Who knows of a woman diver who might challenge her for championship honors? Let him speak now or hold his peace hereafter.

It is not considered the better logic to judge by the SURFACE of anything. Sometimes a mechanically almost worthless automobile is made to look real nifty by being prettily painted. Metaphorically speaking, the same pertains to business issues. The "ground color" should be sought out and the underlying principles analyzed in order to ascertain what "lasting" and consistent qualities are contained beneath the beautiful surfacing effects. There is a present quite a bit of "painting" (soft-soaping) and the covering is much too "green" for beneficial outdoor show pasturage.

Carnivals are not the only tented entertainments to hit tough sieging in some localities—in securing lots, high licenses and whatever else. There is very little fault to be (truly) found with the good old repertoire shows—dramatic, farce-comedy, etc.—but—well, isn't it quite easy to surmise that there's "something rotten in Denmark" to use an old saying? Why not more against ironies? That's different from a community entertainment figuring of the oppressors. One explanation is that they usually draw masses of country people into town for one day, and the "overflow" generally patronizes the movie houses and stores.

A letter from Stella Jaeger, injured balloonist, now under treatment at the American Theatrical Hospital, Chicago, stated that she had just received the sum of \$50, contributed to her relief by members of the Johnny J. Jones Exposition, in answer to an appeal in her behalf sent to the Jones show by Chet Wheeler, the veteran showman. Miss Jaeger enclosed the original list of the contributors, but the majority of the names (written in lead pencil) are too much blurred to be distinguishable. She concluded her missive as follows: "The showfolks have been wonderful to me in my time of need and I greatly appreciate their kindness."

J. W. (Jimmie) Nugent, known to most "old-heads" of the carnival game—agent, talker, manager—passed thru Cincinnati September 10. He was headed for Portsmouth, O., for about a week's visit with his mother and daughter, Sadie. Mrs. Nugent is vacationing with friends in Memphis, Tenn. Intermittently during the past five years Jimmie has been agenting ahead of Cleve Pullen's Comedians. Since July he has been operating concessions, independently, at fairs and celebrations. While at The Billboard J. W. recalled numerous incidents of the early days of the caravans, as well as many old friends, some of whom have since passed on. He reported having a satisfactory season. Was not fully decided about his activities this winter.

Altho the name of the "burg" in New York was not given, a newspaper clipping sent All by Fred X. Williams stated that a man twenty-two years of age and "employed at a carnival" was haled into city court by the police for "having a gambling table in his possession," following which the article further stated: "It was not in use, nor could the police say it had been used in town. The youth was fined \$50." While this fine may have been justifiable, it might remind one of the old story about the man arrested with some sort of a dangerous weapon in his pocket and convicted of murderous assault, the evidence presented being that the man was not known to have killed or near-killed any one just previous to his arrest, but that he possessed "the tools to do it with."

September 3 was a gladsome day for Frank LaBar, with the Brown & Dyer Shows. On that date he had arrived at his "three-score-and-ten"—he was seventy years of age—and his health and activity are still remarkable. Incidentally, for years and years there has been a saying among some of those not in the profession and not in the actual "know" that "circus athletes don't live long". (Sure, it's ridiculous, from a standpoint of comparison—but you often hear it just the same.) LaBar's age adds to the long list of ridicule such assertions. In his heyday Frank was an acrobat and acrobat and prominently so. He was a member of the famous old LaBar Family and his experience as a circus artist was with practically all the big "white top" organizations, touring in both this country and abroad. His present occupation is selling tickets at one of the Brown & Dyer riding devices, writ-

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**Three Paneled Water Jug**

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ish inside . . . . . ONLY **\$7.20**  
Per Dozen



If you want top quality, highly polished utensils—the kind everyone wants to win—

- TRY THESE**
- No. 10—10-Qt. Dishpan. . . \$9.75 Dz.
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  - No. 28—10-In. R. Roaster. . . 8.50 "
  - No. 20—14-In. O. Roaster. . . 13.80 "
  - No. 66—18-In. O. Roaster. . . 21.80 "
  - No. 5—5-Qt. Tea Kettle. . . 14.00 "
  - No. 80—8-Qt. Pail. . . . . 9.75 "
  - No. 252—2-Qt. Dbl. Boiler. . . 9.00 "
  - No. 808—8-Cup Percolator. . . 10.80 "
  - No. 118—8-Qt. Pre. Kettle. . . 9.60 "
  - No. 120—10-Qt. Pre. Kettle. . . 10.80 "
  - No. 106—6-Qt. Cov. Kettle. . . 10.50 "
  - No. 123—2 1/2-Qt. Pan. C. Kettle. . . . . 6.00 "
  - No. 1340—4-Qt. Cov. S. Pan. . . 7.65 "
  - No. 580—3-Qt. F. Collander. . . 7.25 "
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  - 1/4 Cash—Bal. C. O. D. F. O. B. Fety.
- Write for New Catalog and Price List.

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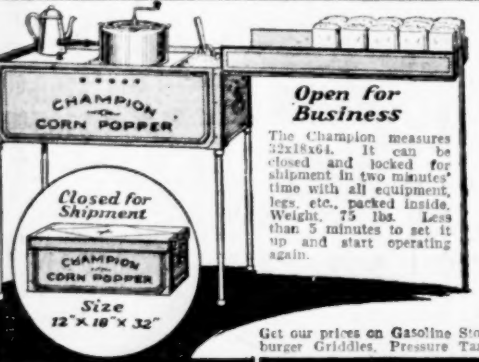
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Samples on request.  
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and Co-operators for Home Coming and Fall Exhibit, Sandborn, Ind., Sept. 29, 31, 32.  
HOOPER CLUB, Sandborn, Indiana.

**Champion COMBINATION CORN POPPER**



**\$65 SPECIAL 30-DAY OFFER**

for this high-grade, guaranteed Corn Popper. The equal in speed and capacity of any higher price machine made. Strong, light, compact, safe, simple and reliable. Converts instantly into Hamburger or Coney Island Stand.

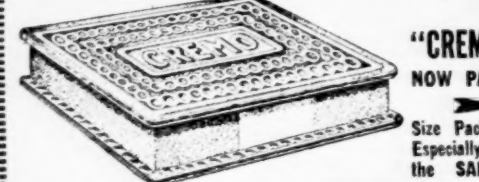
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These "CREMO WAFERS" NOW PACKED IN THIS Size Package or Magazine Especially to be used with the SANISCO machines.

This magazine contains 150 Cremo Wafers, packed so you can easily slip in the magazine chamber of the Sanisco machine without handling or repacking. Saves time, breakage and handling. Cost no more. Price per magazine, 70c each. Special price of 60c per magazine if bought in case lots. Case holds 24 magazines. Send check or money order for \$14.40 for a case of 24 magazines (3,600 Cremo Wafers) to the

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4 to a Nest, Double Decorations on each.  
**\$6.00 PER NEST**

No. 135—5-RING, 5-TASSEL, \$2.00 PER NEST; SAMPLE NEST, \$2.50, PREPAID.  
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SINGLE TRIMMED.  
No. 136-A—Basket, not nested, approximate size, 12x5 . . . . . 75c Each  
No. 136—10 1/2x4 1/2 . . . . . 63c "  
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25% WITH ALL ORDERS, BALANCE C. O. D. LONG DISTANCE PHONE, DIVERSEY 6864.

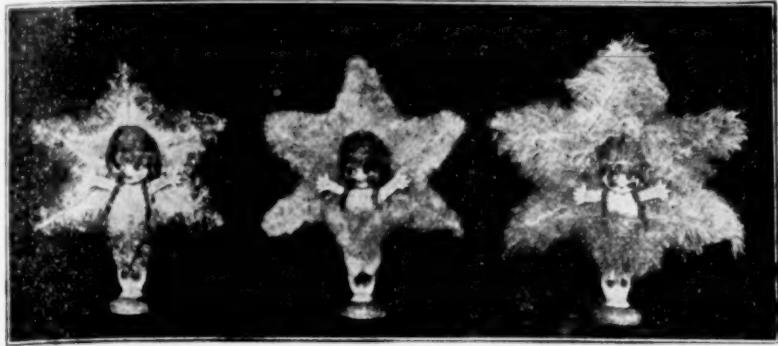
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NEW FLASH THAT WILL REVIVE THE DOLL BUSINESS.



Code: Tinsel Star  
**Star Tinsel Dress**  
 17 inches high  
 Ten Bright Colors  
**FITS ALL OVER DOLL**  
 (Same as Cut)  
 Trimmed with  
**KING TUT**  
 COLORED TINSEL  
*A Big Flash!*  
 This Star Dress fits on  
 13 or 15-in. Doll.  
**20c Each**

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**Star Marabou Dress**  
 with Tinsel Trimming  
 17 inches high  
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**FITS ALL OVER**  
 any 13 to 15-inch Doll  
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**FLUFFY MARABOU**  
 Ten Beautiful Colors  
*A Wonderful Flash*  
 at a Low Price  
**24c Each**

Code: Feather Star  
**Star Ostrich**  
**Plume Feather Dress**  
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 17 inches high  
**FITS ALL OVER**  
 any 13 to 15-inch Doll  
 Assortment of  
 Ten Bright Colors  
 Genuine  
**OSTRICH PLUME**  
**FEATHERS**  
 All Fluffy  
**A BEAUTIFUL FLASH!**  
**25c Each**

Get these on your midway before your competitor. Send your order today. These Star Dresses can be used on Lamp Dolls or Hair Dolls.

Send One Dollar for All Samples. One-third Deposit required on all Orders. DESIGNED AND MADE BY

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For Prices on DOLLS and STAR DRESSES COMPLETE the following Doll Manufacturers will be pleased to quote you prices complete.

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| Denver Doll & Statuary Co., 3000 Larimer St., Denver, Colo.  | Lawler Doll Mfrs., 3414 Floyd St., Dallas, Texas.               |
| Brown & Williams, 716 Pike St., Seattle, Wash.               | Houston Ornamental Co., 2308 Washington, Houston, Tex.          |
| Evanville Doll Co., 201 Fulton St., Evanville, Ind.          |   |
| G. Prosser Doll Co., 225 7th St., Washington, D. C.          | Send \$2.00 for Samples of Dolls and Star Dresses.              |

ing show stories for publication and handling The Billboard and the mail with the B. & D. caravan. All joins LaBarr's many friends in wishing him many more years of life and that he will spend the majority of them with the folks on "the lots".

The ride men are doing nobly, but the show builders have gone stale.

William Judkins Hewitt is back home again. He rejoined The Billboard's New York staff last week.

Why has not Commissioner Johnson done anything to lift the ban on carnivals in shut-out towns?

If there is anything in a certain old saw Vie Levitt must be saving cords and cords of wood these days, for he says little enough.

Carnival managers pay Mr. Johnson a lot of money. They have a right to ask something in return for it.

A press agent that indulges in gross exaggeration is pulling "old stuff". You cannot do the show any good with it any more.

If the commissioner would endeavor to stop gambling in the elbows, joints and back rooms of Troy, N. Y., a city that bans carnivals, he would be doing something constructive.

When a cockney pronounces "auspices" the result is rather awful. That's the reason it has always been "the committee" ever since the early days of the lunch the late Francis Ferrari and Frank Bostock first brought over—around a carnival.

We wonder Commissioner Johnson does not do something about raw gambling on the carnival lots at Buffalo. If he has not heard about it he is the only man in America that hasn't.

Elsewhere in the issue it is chronicled that for the tenth consecutive year contract has been awarded the J. George Loos Shows to exhibit their amusements at the Southwestern Exposition and Fair Stock Show at Fort Worth, Tex., next spring. That's the record, isn't it? More power to George Loos!

It has not dawned on the "average" concessionaire at Coney Island, N. Y., that he is up against an invincible system. "The interests" have pronounced him "cheap and undesirable". They have decreed his elimination. He is to be squeezed out. Rentals will be boosted relentlessly and remorselessly. So will licenses, permits and privileges until this object has been accomplished. Coney has gone in for class.

The White Star Liner Homeric, arriving at New York September 12, brought a peculiar story. Two card sharps, spotted early on the voyage and unable to find victims, decided to play against each other. After one had lost \$3,000 he complained bitterly to the chief steward.

When a grifter squawks he puts in some squawk. The steward said this one was a gem—a masterpiece.

He actually had to promise to investigate before the surethinger would stop bedding.

There is a plainly noticeable decrease in the number of New York City street vendors these days. Fully nine-tenths of the knights of the tray and tripod are gone from their usual haunts. Down town (below Grand street) the most careless observer cannot but note that there has been an exodus. They are "making" the fairs. It is a regular annual occurrence. It sets in with the first week in August. By September 1 none but the homeguards are left in the metropolis. Strangely enough, with so much competition eliminated, these latter stoutly maintain that their sales are but slightly improved.

### CARAVAN GOSSIP

(By I. Collier Down)

How's your business? (But that's your own business.)

Dave Lachman says the clothing business is a good business.

While Harold Busha remarks that the newspaper business is a regular business.

But Sam Wallace opines that the jewelry business is a business that is a business.

And Louis Isler explains that the farming business is a darn good business.

Which reminds us what Joe Gross once said about the carnival business—but we'll let Ralph Pearson tell that.

Rumor has it that Jim Roby is leading a quiet life this summer. Not a friendly "h-jacker" been around. Shucks!

Billie Streeter is lost somewhere in the sticks. Better report, Billie! (Does the daughter ballyhoo yet, Mrs?)

Exchange reads: "Emporia now being classed with the large cities. Three fires in one night recently." How's the folks, Doc Grubs? that

George Robinson says he knows what an island is, but the information he now wants is: What is a carnival when surrounded by several other carnivals?

When a Mayor of a certain city asked Capt. Harley Tyler, of the Barnes Circus, for 400 tickets and didn't get them, Captain demonstrated that it pays to have a clean show.

L. C. Kelley says he now thoroughly understands just why "Bill" Rice quit being a carnival agent. Well, tell us, L. C.

Wonder why Harry Noyes had the troupe on one railroad all summer? Did the said railroad give you the "ox", Harry?

Forrest Smith, promoter for Isler Greater Shows, has an arch and plenty of banners at a most every spot. That shows speed, "Spitby".

At a recent hop given by the Heart of America Showmen's Club, at Kansas City, George Howk, after dancing the last two dances, said: "Well, good night, folks, and I hope to see more of you." Atta boy!

The young lady who has the ball-game concession across the midway says: "I wonder why they can't put the bootlegger out of business by taking his boots away from him?"

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

# 9,160

Strands of

# PEARLS

For Quick Disposal



**\$1.25** In Dozen  
 EACH Lots Only

Half of the amount of the shipment (18,750 strings) received from abroad have already been sold, the balance of 9,160 strings will quickly be disposed of at the price \$15.00 the Dozen.

Get Your Order in Now

Each strand is 24 inches long, in cream, rose or white shade, with sterling silver clasp. Guaranteed indestructible. A wonderful flash. Put up in a leatherette, silk-lined, oblong or heart shape box.

25% deposit must accompany all C. O. D. orders.

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No. 6978.

Our Shade is known from coast to coast. We have various types of shades.

No. 6978a—Silk made (illustrated style). Colors: Blue, Gold, Rose and Green.

PRICE, \$9.00 PER DOZEN.

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PRICE, \$3.25 PER DOZEN.

Prices are F. O. B. Chicago. Have you our latest catalog? If not, write for it today.

**MARUNI & COMPANY**

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## NEW FLAPPER DOLLS

17-In. Parisian Style Flapper, \$9.50 Per Doz.

15-Inch, \$7.50 Per Doz.

Also Ordinary Flapper Dolls at Very Low Price

8-In. Flapper Plume Doll, \$3.00 Per Dozen in Gross Lots

25% Deposit on All Orders

**MINERAL DOLL & NOVELTY MFG. CO.**

15 Lispenard St., NEW YORK CITY

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## WANTED

**Beasley Boucher United Shows**

Can place for balance of season. Man to handle Athletic Show, or can book any other good Show. Can place Legitimate Concessions at all times. We have contracts for Brown County Fair and Comanche County Fair. Write or wire as per route: Dublin, Texas, Sept, 18 to 22.

## MUSICIANS WANTED

Strong Cornet (\$30.00 week) and Trombone (\$27.00 week). Join an wire. And other Musicians write or wire to me. Positively all winter's work.

**JOSEPH LEPORE**

Wise & Kent Show, Charlottesville, Va.



## FAIR WORKERS!

**Rugs! Rugs!**

No. 500 Velour High Pile Prayer Rug  
 Size 26 inches x 46 inches

**\$30 Doz.**

The most magnificent rug ever put out for the concession and premium field. Looks and feels like a genuine silk Oriental rug. This rug is imported from France and is not to be confused with the inferior domestic article. The colorings are gorgeous and come in the following six colors and five patterns: Rose, Delft Blue, Navy Blue, Mulberry, Gold, Red. Try a sample of this rug and be convinced of its extraordinary value.

Send \$2.75 for sample

Terms: Cash with sample orders—  
 one-half cash with quantity orders,  
 balance C. O. D.

**J. LANDOWNE CO., INC.**  
 229 Fourth Ave., New York City

## WANTED

For the **Gold Medal Dixie Minstrels**

Musicians of all kinds that play Brass, to join at once. Salary, \$20.00 to \$25.00, board and berth. Best of sleeping accommodations. All winter's work. Can also use good Comedian. Girl to sing with Band. Sadie Hinson, wire. Show opens playing one night stands, Oct. 1st. Write or wire **HERMAN VOSS**, care Gold Medal Shows, Brunswick, Mo., this week; Kansas City, Kan., next week.

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS.



LINE O' TWO OF NEWS

North Tonawanda, N. Y., Sept. 15.—H. F. Maynes is back to the shops of the Spillman Engineering Company, after a visit to the exhibition at Toronto. One of the "caterpillar" rides which played there is being made ready for Edward J. Kilpatrick in England.

New York, Sept. 15.—Burns O'Sullivan has retired as manager of the Jefferson vaudeville theater after two years in the employ of the Keith interests. He will make his plans for the future known within a short time.

Beaver Falls, Pa., Sept. 15.—H. G. Traver, of the Traver Engineering Company, after a visit to the Canadian National Exhibition, Toronto, returned to his office here. While in London, Ont., on a visit to the Johnny J. Jones Exposition he arranged to place one of his firm's new riding devices with that organization.

Ottawa, Ont., Sept. 14.—Larry Boyd visited the Glick & Smith Bernard Shows, playing the exhibition here early this week. He was accompanied by W. J. Moffatt, city passenger agent of the Canadian National Railway, Toronto.

New York, Sept. 15.—Mrs. Harry C. Moore (Rozina), wife of the well-known fair ground showman, was in the city this week to attend the funeral services of Eddie J. Quirk, the concessionaire. Mr. Moore played the Oncoenta (N. Y.) Fair this week with one of his attractions.

New York, Sept. 13.—J. Gordon Boetock recently arrived from England, where he essayed the role of a theatrical producer for some months. From his office in this city he will soon make an announcement of great interest to the out-door show world.

New York, Sept. 15.—Oscar V. Babcock, of "loop-the-loop" fame, was in the city Tuesday, from Philadelphia, and had a conference with Walter K. Sibley in reference to a tour in South America.

New York, Sept. 15.—George H. Hamilton called at the Billboard office on Tuesday last and outlined a plan which he felt confident if put in operation will prove to be the "answer" to the carnival problem. Mr. Hamilton will present his idea to John M. Sheesley, very likely during the engagement of the Sheesley Shows at the Inter-State Fair, Trenton, N. J.

New York, Sept. 15.—Martin McCormack, now playing fairs with an independent show, at the end of his present season, October 15, will sail for Caracas, Venezuela, S. A., to play theaters, featuring Alaida Zaza and her troupe of dancers. Mr. McCormack is booked for sixteen weeks in the large towns of Venezuela, Colombia and other South American countries, booked by an agent in Caracas.

New York, Sept. 15.—Mike Ziegler, associate owner and manager Theatrical Enterprises, Inc., of this city, was in town Wednesday on business from Havana, N. Y., where his organization is playing a carnival date.

New York, Sept. 15.—Ike Rose was here Wednesday on a booking trip, from Meriden, Conn., where his midget troupe is playing the community vaudeville theater.

New York, Sept. 15.—Reports current that a number of large carnivals will invade Mexico this winter and early next spring, has set the out-door fraternity agog on Broadway. A prominent general agent who has been in that country, but wants his name withheld from publication, volunteers the following advice: "Have what you advertise and advertise what you have; do not gamble or try to 'fix' for gambling, and under all circumstances be courteous and patient with all officials and public with whom you come in contact. Accept conditions as you find them and do not criticize the country and its customs."

New York, Sept. 15.—Rumors going the rounds of the country to the effect that Irving J. Polack would dispose of the Polack Bros. World at Home Shows at the end of the current season, were put at rest this week by the statement from Mr. Polack that he will remain in the business.

New York, Sept. 15.—The "Great" Calvert, high-wire artist, playing Dreamland Park, Newark, N. J., for the second time this season, was a visitor in the city last Tuesday on business in connection with future bookings.

New York, Sept. 15.—Max Goodman, of the Fair Trading Company, reporting on business for the first half of the season, said: "Our firm is doing fifty per cent. more this year than last for the same period."

New York, Sept. 15.—The dancing masters in and about this city, particularly those specializing in acrobatic styles, are planning to hold a high-kicking contest, to determine the female champion of this art. George Cole, formerly of the Ringling circus, is credited with being father of the idea. For some time past he has been teaching acrobatic dancing. Madison Square Garden is mentioned as the most desirable place to hold the contest.

New York, Sept. 15.—Harry R. Raver finds much of his time taken up with propositions to promote and manage indoor events under Masonic auspices for the winter season. Some important announcements are expected over the dawn of the coming winter season from this pastmaster of "Masonic expositions."

New York, Sept. 15.—W. J. Hanley, the general agent who knows the Latin-American countries of this continent and South America like a book, is of the opinion that a big carnival will be organized for a tour of the latter country, but at this date he cannot say who will direct it or when it will sail from this port. He admits having had many propositions to pilot such an organization, but nothing definite as yet can be announced.

New York, Sept. 15.—Joseph Goldberg, of the Tropical Exposition Shows, in a call at The Bill-



Buy Direct From Manufacturer
GOODYEAR
SILVER LINED RAINCOATS \$2.25 EACH
SOMETHING NEW!
WHIPCORD RAINCOATS \$2.25 EACH
OUR OLD RELIABLE RED RUBBER RAINCOATS, in Dozen or Gross Lots \$1.90 Each
SILBER RUBBER CO.
DEPT. W. (Cor. 9th St. & 3d Ave.) NEW YORK CITY.

TWO BIG FAIRS
LAUREL, MISS. Week Oct. 1
MERIDIAN, MISS. Week Oct. 8

CAN PLACE CONCESSIONS OF ALL KINDS
Merchandise Wheels and Grind Stores—No Exclusives
Blankets, Groceries, Fruit, Silver, Dolls, Cook House and Lunch Stands, Soft Drinks and Ice Cream, Palmistry and all legitimate stores. Write or wire
BERNIE SMUKLER, care Secy. Fair, Meridian, Miss.

MASTER BURNER PRESSURE GASOLINE STOVE
Only necessary to generate the first or master burner, when other two may be lighted or turned off as needed. This is a valuable feature where quick action is wanted. Stove is very compact. With attached gallon tank stove is only 41 in. long, 7 1/2 in. high, and 18 in. wide. Can also be furnished less tank and connected to your own tank by hollow wire. One size only—3 burners. Easiest stove to take care of on the market and lowest priced. Write for circulars describing this stove and our complete line of lighting and cooking equipment.
WAXHAM LIGHT CO., Dept. 15, 350 W. 42d St., New York City.

board office this week stated he will sail September 22 for San Juan, Porto Rico, where he will open October 1. Four rides, five shows, including a motordrome; fifteen concessions and a high-diving act have been booked for a tour of Porto Rico, Santo Domingo and other West Indian places. If all goes well he will eventually try the northern coast cities of South America.

New York, Sept. 14.—Morris Pouzner, interested in the promotion of a park at New London, Conn., was in the city for several days this week on pleasure and business.

New York, Sept. 15.—James C. Donohue, agent Con T. Kennedy Shows, passed thru here Thursday, en route from Boston to Atlantic City. While in Boston he visited relatives of Mrs. Donohue. After a visit at the sea-side resort in New Jersey he will go to Miami, Fla., for the winter. He reports that Frank McIntyre, of the Kennedy Shows, was in New York recently and shipped a new ride to the shows.

New York, Sept. 14.—Fred A. Danner, the well-known general agent and promoter, is back in town after a trip to Atlantic City and Philadelphia.

Port Richmond, N. Y., Sept. 15.—Mrs. Jos. G. Ferari visited the George L. Dohy's Shows at Syracuse, N. Y., this week. Mr. Ferari is due back from Europe in a few weeks.

New York, Sept. 15.—M. A. Spillman, secretary Spillman Engineering Company, North Tonawanda, N. Y., came to town Thursday on business and to attend the fight. He visited the George L. Dohy's Shows at the State Fair, Syracuse, last Monday, and reports the organization has a fine lineup and appearance, and did fine business. No concessions of any kind. After visiting the Mardi Gras at Coney Island Mr. Spillman left for Philadelphia and Montreal.

New York, Sept. 15.—Jose Guardado, associate operator and manager Habana Park, Havana, Cuba, was in the city this week. Guest at Hotel America.

New York Sept. 16.—Otto C. Floto, Mrs. Otto C. Floto and William F. Floto, after a week on business in this city, guests at the Claridge Hotel, left today for the West. While here Otto C. attended the fight for The Denver Post. He is the parent of the title "Floto" in the Sell-Floto Circus. William F. is making his home in Tulsa, Ok., where he is in the newspaper business. He was for many years chief of the publicity staff for the late C. A. Whitman.

Buy Direct From Manufacturer
GOODYEAR
SILVER LINED RAINCOATS \$2.25 EACH
SOMETHING NEW!
WHIPCORD RAINCOATS \$2.25 EACH
OUR OLD RELIABLE RED RUBBER RAINCOATS, in Dozen or Gross Lots \$1.90 Each
SILBER RUBBER CO.
DEPT. W. (Cor. 9th St. & 3d Ave.) NEW YORK CITY.

ical show, and Martin McCormack's "East India".
New York, Sept. 15.—J. Landowne Company, Inc., reports a most prompt response thru its efforts to reach the high-class carnival trade with a new line. They specialize in imported rugs and tapestries, duplicates of the famous patterns and weaves. This firm only recently entered the concession merchandise line.
New York, Sept. 15.—"Michael", well known to the circus and outdoor show world thru his long connection with the Herrman Physical Training Institute, of Philadelphia, has opened an establishment in New York known as the Michael School of Acrobatics.
New York, Sept. 15.—Harry Trimble, of the Novelty Supply Company, Pittsburg, was in the city three days this week on a buying trip. Stopped at Hotel Scarborough. Left after the fight for the Smoky City. Much pleased with the prospects for his new football ballion.
Reading, Pa., Sept. 15.—Thursday was the big day of the Reading Fair, on which the attendance was 80,000. The directors at the next meeting will very probably vote to enlarge the entire plant—more ground space is badly needed for this growing exhibition. George Hamid, of New York, directed the presentation of the acts on the grand-stand platforms and rings.
New York, Sept. 15.—E. Lawrence Phillips, well known showman, of Washington, D. C., arrived from Eastern Canada this week, accompanied by Larry Boyd. Mrs. Phillips joined the party here in time for the fight. Mr. Phillips will return home tomorrow to consider booking a carnival in the nation's capital for this fall.
Newark, N. J., Sept. 15.—Olympic Park closed its regular season last Sunday night. A post-season was immediately inaugurated by opening the park Wednesday, Saturday and Sundays. This will be the plan of operation until October 1, with the exception of the swimming pool, which will close for the season tomorrow night.
Coney Island, N. Y., Sept. 15.—Undaunted by the setback here the early part of the past season, it is reported Irving J. Polack will again try an invasion of the "Island" with some novel amusements. Authoritative word coming from the road says the tour of the World at Home Shows at the fairs is proving highly successful.
Coney Island, N. Y., Sept. 15.—Mayor Edwin Bader, of Atlantic City, N. J., was the guest of honor at the Mardi Gras Thursday. In company with "Miss Coney Island" (Bobby Walker) he led the parade in the afternoon.

New York, Sept. 15.—Mike Ziegler, associate owner and manager Theatrical Enterprises, Inc., of this city, was in town Wednesday on business from Havana, N. Y., where his organization is playing a carnival date.
New York, Sept. 15.—Ike Rose was here Wednesday on a booking trip, from Meriden, Conn., where his midget troupe is playing the community vaudeville theater.
New York, Sept. 15.—Reports current that a number of large carnivals will invade Mexico this winter and early next spring, has set the out-door fraternity agog on Broadway. A prominent general agent who has been in that country, but wants his name withheld from publication, volunteers the following advice: "Have what you advertise and advertise what you have; do not gamble or try to 'fix' for gambling, and under all circumstances be courteous and patient with all officials and public with whom you come in contact. Accept conditions as you find them and do not criticize the country and its customs."
New York, Sept. 15.—Rumors going the rounds of the country to the effect that Irving J. Polack would dispose of the Polack Bros. World at Home Shows at the end of the current season, were put at rest this week by the statement from Mr. Polack that he will remain in the business.
New York, Sept. 15.—The "Great" Calvert, high-wire artist, playing Dreamland Park, Newark, N. J., for the second time this season, was a visitor in the city last Tuesday on business in connection with future bookings.
New York, Sept. 15.—Max Goodman, of the Fair Trading Company, reporting on business for the first half of the season, said: "Our firm is doing fifty per cent. more this year than last for the same period."
New York, Sept. 15.—The dancing masters in and about this city, particularly those specializing in acrobatic styles, are planning to hold a high-kicking contest, to determine the female champion of this art. George Cole, formerly of the Ringling circus, is credited with being father of the idea. For some time past he has been teaching acrobatic dancing. Madison Square Garden is mentioned as the most desirable place to hold the contest.
New York, Sept. 15.—Harry R. Raver finds much of his time taken up with propositions to promote and manage indoor events under Masonic auspices for the winter season. Some important announcements are expected over the dawn of the coming winter season from this pastmaster of "Masonic expositions."
New York, Sept. 15.—W. J. Hanley, the general agent who knows the Latin-American countries of this continent and South America like a book, is of the opinion that a big carnival will be organized for a tour of the latter country, but at this date he cannot say who will direct it or when it will sail from this port. He admits having had many propositions to pilot such an organization, but nothing definite as yet can be announced.
New York, Sept. 15.—Joseph Goldberg, of the Tropical Exposition Shows, in a call at The Bill-

NOTICE! Big Reduction in Price



- 26-in. Double Flapper Plume Dolls (Doll measuring 17 inches). Largest Plume on the market. Dozen \$8.00
20-in. Double Flapper Plume Dolls (Doll measuring 15 inches). Dozen 6.50
26-in. Doll, Fan Dressed, Silk. Dozen 16.00
26-in. Doll, Fan Dressed, Silk. Dozen 18.00
23-in. Lamp Doll, Floral Trimmed, Round Shade. Dozen 12.00
25-in. Lamp Doll, Ohling Shade. Biggest flash on the market. Dozen 17.00
ADVICE DOLLS ALL UNBREAKABLE.
KEWPIES
13 1/2-in. Hair Doll, with Tinsel Dress, Complete \$0.29
13 1/2-in. Hair Doll, with Double Flapper Plume. .45
13 1/2-in. Curl Hair Doll, with Tinsel Dress. .35
13 1/2-in. Curl Hair Doll, Flapper Special, Hair and Bloomers. .45
10-in. Girlie Hair Doll, with Tinsel Dress, Complete .22
Aluminum Kettles, 8-Qt. Dozen 8.00
Round Pillow Tops, Leatherette Center, Flashy Colors. Dozen 7.50
21-Piece Manicuring Set, with Scissors and Pin-cers. Dozen 12.00
6-Piece Manicuring Set, Per Dozen 9.00
Umbrella, with Assorted Handles, with Tips and Straps to match. Dozen 12.00
ONE-HOUR SERVICE. 25% DEPOSIT. WITH ALL ORDERS. NO EXCEPTIONS.

E. C. BROWN CO., 110 West Second Street, CINCINNATI, O.

Soft Drink Glassware



TERMS: Cash, or one-third deposit with order. Write for circulars of complete "Juice" flavor and Equipment. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo. Give 'em the information that you saw the ad in The Billboard.



HAD BANNER WEEK

Zeidman & Pollie Shows Register Gratifying Business at Oak Hill, W. Va.

Pocahontas, Va., Sept. 12.—Last week's business at the Oak Hill (W. Va.) Fair proved to be the biggest week of the present season for the Zeidman & Pollie Shows...

This week, at Pocahontas (a still date), is proving almost a second Oak Hill, as this community has not had a show the size of the Zeidman & Pollie Shows for fifteen years...

Paul F. Clark, special agent, and William Jennings O'Brien, directing promoter of O'Brien Brothers, are in Roanoke, doing some special promotions...

T. A. WOLFE SHOWS

Make Long Jump, Detroit, Mich., to Reading, Pa.

Reading, Pa., Sept. 13.—The Michigan State Fair was big in golden results for the T. A. Wolfe Shows...

The haul from Detroit to Reading was over the New York Central lines and the P. & R. The Michigan Central made their 500 miles to Newberry Junction, near Williamsport, Pa. in twenty-two hours...

The T. A. Wolfe Shows carried probably the largest display advertisements in the papers of Reading ever carried by a caravan...

The writer had the honor of addressing the Kiwanis Club yesterday in the Berkshire at Reading and to pay golden tribute to the show-folk present...

Before leaving Detroit, Sam Kekaha and Minnie Gordewah, Hawaiians with the Hawaiian Theater, were married at the court house by Judge Arthur E. Gordon...

SANDY'S AMUSEMENT SHOWS

Sandy's Amusement Shows played Canonsburg, Pa., and in all probability this caravan will never exhibit there again...

A little change in the personnel was made at Canonsburg, some of the boys leaving to make fairs, altho, in the main, everything remains about the same...

RUBIN & CHERRY SHOWS, Inc.

ALWAYS The Aristocrat of the Tented World

HAVANA, CUBA

The Land of Perpetual Sunshine

To Reputable Showmen, Attention:

Have just completed contracts whereby the Rubin & Cherry Shows, Inc. will invade Cuba for a tour of fourteen weeks' duration...

CAN PLACE FOR THIS TRIP

Trained Wild Animal Show, Crystal Maze, Model City or Working World, Giant and Giantess, Congress of Fat People and any show of merit and class that does not conflict with those we already have.

Can place a high-class Talker to handle "Elsie," the Double-Bodied Woman, P. T. Barnum's greatest attraction. Will make an attractive per cent proposition.

Can place a clean and well-organized Colored Minstrel Show for balance of this season and the Cuba trip. Must be a singing and dancing show of merit. Will furnish wagon front for same.

Can place ten real Diving Girls for the Diving Ringens' Water Circus, the Barnum of all Water Shows, balance of this season and fourteen weeks in Cuba.

This is the first time in history that a complete carnival and train has been taken to the Island, but "The Orange Special makes history."

Not a Promoters' venture, but a well-planned business proposition. All attractions booked must be in keeping with my shows.

Table with 4 columns: Location, week commencing, Date, and another date. Locations include Bessemer, Ala., Huntsville, Ala., Laurel, Miss., and Meridian, Miss.

RUBIN & CHERRY SHOWS, Inc.

ing with the show since its start four years ago. Among the "old reliables" are Abe Cohen, Al Powell, Fred and Mrs. Sterns, Abe Elenger, Matty Mathison, John Hedden, Fred Monnier, Tom McConnaugh, Mr. and Mrs. Dallas (have a real cookhouse), "Whitie" Burgess, Margaret Jackson, H. J. (Doc) Eddy, Dick and Lillian Francisco, Mr. and Mrs. Nichols, "Snowball" Jackson, California Pete (with the big snake), Isabella Tamargo (with the country store and hospital), Edward Murphy, the general agent, and "Whitie" Smith (his first year with the show), superintendent of lights, Jake Tarago is now the "big man" on the job...

LACHMAN EXPO. SHOWS

Ogallala, Neb., Sept. 11.—North Platte Fair turned out to be one of the best stands of the season for the shows, rides and concessions with the Lachman Exposition Shows...

The show had the biggest Monday night of the season and the business kept up every day, even to Saturday night, which is unusual. North Platte has almost doubled in population during the past three years and miles of parking have been laid. Many new buildings have been erected...

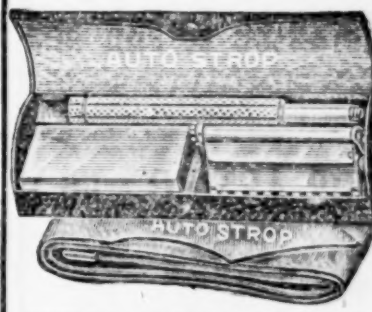
Just after the train pulled into the Ogallala yards on the arrival some rough handling on the part of an engineer, who evidently thought he was switching a train of stone, caused Mrs. Lachman a painful accident...

Dave Lachman left for Denver yesterday morning on business connected with the engagement in that city. General Agent Herman Q. Smith wires he will be back to the show in a day or so with "more good news."

Every one is looking anxiously forward to Denver next week (altho it is feared many members of the show will have to be "city broke" again—most of them have not seen a street car since St. Paul, early in June—Trainmaster Jones made a trip to Omaha recently and took a taxi from the station and remained in it all day, taking no chances with city traffic). No one is expecting very much from Ogallala, so there will be no disappointments to record. HAROLD BUSHEA (for the Show).

BY ACTUAL TEST AUTOSTROP SAFETY RAZOR IS THE VERY BEST

After the first shave, you will say: "it's worth its weight in gold." That's why it is a Good Seller and the best article you could ever give as a premium. Richly Gold Plated, complete with Blades, Stropper, Blade Box—in neat metal Case.



LOOK! A new low price: \$7.75 No. 156. Complete, dozen. \$7.75 No. 157—New Set. In rich gold plated, flat case. The very best made. Complete, \$2.25 Per Set.....

ROHDE-SPENCER CO. Wholesale Only. 215 W. Madison Street, Chicago, Ill.

WANTED MAN To Work in PENNY ARCADE Must be able to repair. Yearly salary, so must be low. H. B. POOLE SHOWS, Canadian, Tex., Fair, week Sept. 17; Wellington, Tex., Fair, week Sept. 24.





**OPERATORS—IT'S LEGAL—RUNS ANYWHERE**  
5c PLAY—STEADY REPEATER

**1923 Model DUOSCOPE New Features**

THE DUOSCOPE is built for operating purposes. It requires no attention except to empty the cash box. The player deposits his coin and presses the thumb lever to see each picture, until he has seen fifteen views. He then deposits another coin and sees the second set of pictures. It will get two coins out of every player. THE DUOSCOPE is built of heavy wood in natural oak finish. All outside metal parts are aluminum. It uses surrounding light thru prism glass. It has a separate cash box. Reel of pictures quickly changed from one machine to another. Can be set for 5c or 1c play. Simple timer device prohibits more than one player seeing pictures for each coin. Attractive display sign.

Size, 20 in. High, 12 in. Square. All you give 'em is a look. No merchandise to bother or buy. Send for big circular and special prices.

**EXHIBIT SUPPLY CO., 509 S. Dearborn, Chicago**

**WONDERFUL CANDY ASSORTMENTS**  
AT  
**WONDERFUL PRICES**

**No. 1. 800 — 5c Assortment**      **No. 11. 600 — 5c Assortment**

- 20—35c BOXES
- 6—50c BOXES
- 3—75c BOXES
- 2—\$1.25 BOXES
- 1—\$2.00 BOX
- 1—\$6.00 BOX

**Jobbers' Price — \$10.00**  
Retail for \$40.00.

- 12—35c BOXES
- 6—50c BOXES
- 2—75c BOXES
- 2—\$1.25 BOXES
- 1—\$3.00 BOX
- 1—\$6.00 BOX

**Jobbers' Price — \$8.75**  
Retail for \$30.00.

**No. 14. 150 — 5c Assortment**

- 10—35c BOXES
- 2—75c BOXES
- 1—\$1.00 BOX

**Jobbers' Price — \$2.75**  
Retail for \$7.50.

This assortment packed four to a case.

Only Chocolates of High Quality Used.  
Assorted Centers: Caramels, Nougats and Delicious Creams.

Boxes—the Very Newest, Exquisite Designs—Brilliant Flash.  
Ireland's Assortments Bring Repeat Business and Defy Competition.

**CURTIS IRELAND CANDY CORP.**

24 S. Main Street, ST. LOUIS, MO.  
New York Representative: EASTERN STATES TRADING CO., 28 Walker St., New York, N. Y.

**MUIR'S SILK PILLOWS**



**Guarantee to Fair and Carnival Concessioners**

If our Pillows, flashed according to our plan, don't get you more money than any other merchandise on the lot, we will take them back and refund all your money.

Send for Circular of Designs and Prices

We don't pretend to know your business better than you do, but we do know how to display Pillows so they will get the play. Write us or come in.

**MUIR ART CO., 116 W. Illinois St., Chicago, Ill.**



**STOP! BIG SLASH IN PRICES LOOK!**

**SHEBA DOLLS**

WITH LARGE PLUME DRESS Painted in 6 Different Colors, **35c Each**

Without Dress, **18c Each**

CALIFORNIA LAMPS **80c EACH**

- Complete with silk crepe paper dress and shade, tinsel trimmed, beautiful wig. Lamp is completely wired with socket, plug and cord, as illustrated.
- California Lamp Doll, with large plume dress. Each **\$0.75**
- California Doll, with curly hair and plume dress. Each **.50**
- 15-in. Kewpie Doll, with hair and eyes. Each **.21**
- Plain Kewpie Doll. Each **.13**
- 36-in. Tinsel Double Paper Dress, wire and elastic. Each **.10**

Best made Dolls in America. Each Doll packed separately. Guaranteed against breakage. Send your order immediately. Goods shipped same day order is received.

SEND FOR OUR NEW BEAUTIFUL 1923 CIRCULAR  
**AMERICAN DOLL TOY CO.**  
1638 Clyburn Avenue, CHICAGO, ILL.  
Phone, Diversy 8953.

**KANSAS CITY**

(Continued from page 89)

said he was here to make connections with another show.

A letter from Mrs. Zeleno, wife of L. C. Zeleno, representative for the Gordon-Howard Candy Company, makers of "Snappy Snaps", "Pollyanna Package" and "King Tut's Hidden Treasures", wrote from West Baden, Ind., that they would work Ohio in their car, stop a couple of days in Mrs. Zeleno's home town of Columbus, then back to K. C.

Harry Noyes, general agent for the Royal American Shows, was a visitor in K. C. the week of September 3.

Ret. Crosby, of the Crosby Music Company of Terre Haute, Ind., stopped for a few hours in K. C. August 31, en route to Denver.

Fred Larber, formerly well known in the show business, called at The Billboard office recently and informed that he was now engaged in the laundry business with a nice little plant of his own in K. C. and was making bids on the laundry work for shows and showfolk, and in addition Mr. Larber said he had a nice little home on East 82d street, Terrace, and was preparing to serve chicken dinners.

Mahalla, the "K. C. Raffles", putting on a boxing, wrestling and musical show, doing escapes, etc., was a caller last week and informed that he was exhibiting at local houses in the city, but expected to take the road soon.

Mrs. K. M. Dawson wrote last week from Lebanon, Kan., that she and her husband were now with the Slawson Players. Mrs. Dawson says that they closed their own show "The Jolly Four Company", April 15, and she was taken sick, not recovering sufficiently to permit working until the first of September, when they joined the Slawson Players.

Eddie Blake's Hawaiians, one of the big features with the J. Doug. Morgan No. 1 Company, spent the week in K. C. while the show was in Independence, Mo.

Miss Jake Jacobs, musical directress, and Miss Muscio, prima donna, stopped over in K. C. one day recently en route from the Pacific Coast to Louisville, Ky.

Cass & Tilton are in the city organizing a new repertoire company thru the Ed F. Feist Theatrical Exchange to open about October 15.

Roscoe Patch, comedian, with the George Sweet Company, writes that he is closing with that organization October 5.

The Hotel Oakley is getting to be a favorite with professional people. The house has been renovated and redecorated from top to bottom.

Lawrence Lehman, manager of the Orpheum Theater, is back from Los Angeles busy getting ready for the opening of this theater the last of this month.

Earl Ross, heavy man, of the Hawkins-Ball Players, at the Auditorium Theater, now has Mrs. Ross with him. She is handling the pasteboards in the box-office for this theater.

"Bob" Brewer joined the Leslie Kell Comedians at Carthage, Mo., week before last.

Frank Urban and wife (Dot Karroll) will be connected with a house show this season in a managerial capacity.

Guy Cauffman will open his repertoire company, The Constance Cauffman Players, the latter part of September and will play Kansas and Colorado. Mr. and Mrs. Cauffman are at present at home in Holton, Kan.

Kathryn Swan Hammond, the well-known booking agent of the city, is busy these days sending out people and visiting the Auditorium Theater, where she is renewing old acquaintances with the members of the Hawkins-Ball Stock Company.

**GENTRY-PATTERSON CIRCUS BANNER DAY**

(Continued from page 81)

show. Thelma Baird in Ring 2 with the performing group of dogs is another bright spot on the program. Capt. Johnnie Meyers has them all standing on their heads when he finishes his thrilling act in the arena. These lions are bad ones and give Johnnie a hard battle at times.

Gene Franklyn with her daring foot slide has the crowds with her at every performance. Rolfe and Kennedy in Ring 1 give as clever an exhibition on the rings as any team on the road. Bright, snappy wardrobe and a pleasing personality make them favorites with the audience. Fred Motts and his group of Wild West broncho busters present a strong concert program. Fred is right there when it comes to picking a bunch to help him put over a Wild West exhibition. Mickey Blue, announced as the Chinese cowboy, is a hard-working clown and gets a bundle of laughs at every appearance.

**FALL CATALOG NOW READY**

High-Grade Merchandise AT Bargain Prices

- Watches—Clocks
- Pearls—Flashlights
- Leather Goods
- Toilet Articles
- Silverware
- Aluminumware, etc., etc.

Send for It Today.

Address Dept. B. 25  
**RAND DISTRIBUTING CO.,**  
Incorporated  
Successor to CHICAGO DIST. CO.  
35 S. Dearborn St., Chicago

**CANARIES FOR SALES BOARDS**

The Big Outfit **\$20.40**      Our No. 2 Outfit **\$11.40**

Consisting of 1 Half-Moon Brass Stand, 1 Brass Dome Cage, 1 St. Andrews Roller. Consisting of 1 Brass Dome Cage, 1 St. Andrews Roller.

Retails for \$30.00      Retails for \$22.50



One 100, 200, 300, 400 or 500-Hole Illustrated or Plain 10c Sales Board and three Boxes of Seed furnished with each outfit.  
St. Andrews Rollers, in full song. Doz. \$84.00  
Young Hartz Mountain Canaries. Dozen. 42.00  
Females, selected, with Wooden Cages. Doz. 18.00  
Braze Dome Cages, Dozen. 42.00  
Half-Moon Stands, Dozen. 72.00  
You can make your own additional combinations from this list or from our Catalog. Send for particulars. Dept. 156.  
Canaries for Wheels, with Wooden Cages. Per Dozen. \$18.00  
Canaries for Wheels, without Wooden Cages. Unsolicited Stock. Per Dozen. 12.00  
Cash in full, or one-fourth of amount with order, balance C. O. D. Send for our Concessionaires' Offers.

**SAM MEYER & CO.**

24 W. Washington St., CHICAGO, ILL.

**INDIAN BLANKETS, BATHROBES**

NUMBERS THAT ARE GETTING TOP MONEY  
BEACON INDIAN BLANKETS, Size 60x80, \$3.75 Each. 15 assorted colors.  
BEACON AND ESMOND PLAID BLANKETS, 66x90, \$3.50 Each. 6 beautiful assorted colors. Big seller.  
INDIAN BATH ROBES, silk cord and silk girdle, \$3.75 Each. Fastest money getter on the market. Wonderful flashy colors.  
SPECIAL—ZIG ZAG PLAID BLANKET, size 66x90, \$2.75 Each.  
BEACON CRIB BLANKET, size 30x10, for intermediates, 65c Each.  
Stock always on hand. Terms: 25% deposit with order, balance C. O. D.  
H. HYMAN & CO., CHICAGO, ILL.  
358 West Madison St. Long Distance Phone, Main 2453.

**THE BIG EVENT Texas State Exposition**

AUSTIN, TEXAS, OCTOBER 1-6, INC.

THE COTTON BELT EXPOSITION SHOWS will furnish all the attractions. Want some extra Shows, Riding Devices and Concessions for that date and balance of season. Wire **W. H. HAMES, Manager**, or **H. H. TIPPS, Gen. Agent, Whitewright (Texas) Fair, Sept. 17 to 22; Hillsboro Fair, Sept. 24-29; Austin Exposition, Oct. 1-6.**



# LOOK!—CONCESSIONAIRES—LOOK!

GREATEST EVENT EVER HELD IN OKLAHOMA

# International Petroleum Exposition

This Great Oil and Gas Show Will Be Held on

## THE MAIN STREETS OF TULSA, OKLAHOMA

OCTOBER EIGHT TO FOURTEEN

All concessions open. All merchandise wheels will work. The First Exclusive and Most Comprehensive Oil and Gas Show Ever Presented in the World.

This will be a RED one. Write or wire to

**E. C. TALBOTT, Tulsa Hotel, Tulsa, Okla.**

### EDWINA SHEIK DOLL

OUR NEW SENSATION NO. 5

Ostrich Plume Dress, on a daisy 12-inch Doll, complete, for only

SHEIK DOLL...25c  
PLUME DRESS...25c

Total, 50c

The greatest winner you have ever sold. Order now.

EDWARDS NOVELTY CO. VENICE, CAL.



### GEORGE COLEMAN SERIOUSLY ILL

Reports received late last week relative to the condition of George Coleman, general representative the past two seasons for the Nat Reis Shows, who some two weeks ago was taken to the Deaconess Hospital, St. Louis, Mo., suffering from the effects of a carbuncle, were that he was improvng, but attendants of that institution, stated that it would be probably three weeks before he would leave the hospital. This data was received from Harry G. Melville and Mrs. Melville, of the Reis Shows, who further stated in their communication that everything possible was being done for Mr. Coleman's relief, but the days were long for this active showman during his enforced confinement indoors and letters from his many friends would doubtless be greatly appreciated by him. He can be addressed care of the Deaconess Hospital.

It appears that a few weeks ago Mr. Coleman complained of having a pain in the back of his neck and mentioned the fact to Mrs. Melville, and upon her advice he left the same night for St. Louis to take treatment. After undergoing two operations he was sent to the Deaconess Hospital. Early last week Dr. Herrick, of the hospital staff, told Coleman that the trouble was a carbuncle, but that dry gangrene had set in. Later report was he had experienced two restless nights, suffering great pain, but that his condition was somewhat better.

### HIGH DIVER MOORE SEVERELY INJURED

A letter from Capt. Jimmie Moore, high diver, written in the American Legion Hospital, Ludlow, Mass., stated that he was but recently severely injured in a fall, and that he is lying in the above-mentioned hospital, with five broken ribs and his left leg broken in two places, besides possible internal injuries.

The letter, dated September 12, stated that for several days his life had been despaired of, but he was at the time of writing resting even more comfortably than could be expected under his physical condition, and there was every indication that he would pull thru. Moore, who is one of the best known of high divers, especially in the Central States, has had a very "unlucky" season, he having had as many as four near-fatal accidents since the first of the year. But about four weeks ago he returned to the East, where his act was a free attraction last fall, to again fill contracts at fairs and celebrations. He would greatly appreciate letters from his friends of the show world (he has been a trouper for about twenty-five years), and his letter stated that he was financially embarrassed and that contributions would be very thankfully accepted in order to help pay his necessary expenses, as well as assist him in getting to his home in Northern Kentucky. He wishes to make it plain that he has never before asked assistance of this nature, and that he has always prided himself on being a showman never to turn a "deaf" ear to the calls or the aid of others.

### "THE FLAPPER" 25c

Feather Shade and Dress

UNITED STATES PATENT OFFICE  
ALLOWS ALL CLAIMS ON

### "THE FLAPPER"

CORENSEN'S DESIGN  
Patent 5924



Real Ostrich Plume Feathers, 25c

DEALERS and CONCESSIONAIRES  
HANDLING IMITATIONS  
WILL BE PROSECUTED BY LAW

SPECIAL PRICES TO  
DEALERS and JOBBERS

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#### TOM JOHNSON'S REPORT

Chicago, Sept. 14.—Thomas J. Johnson, general counsel for the Showmen's Legislative Committee of America, has submitted the following to The Billboard:

##### Giving Value Received

If anyone doubts the sincerity of Messrs. Mugivan, Bowers and Ballard in the clean-up movement read this letter:

CITY OF RED LODGE  
Mayor's Office

Red Lodge, Mont., Aug. 18, 1923.

Showmen's Legislative Committee of America, Chicago, Ill.—Gentlemen:

##### RE HAGENBECK-WALLACE SHOW

I am in receipt of your letter of the 14th instant relative to this show and noted your request that I familiarize myself with the show and report.

The circus showed here twice yesterday and with your request in mind I made the observations.

I am pleased to report that this show is one of the cleanest, most pleasing circuses that I have ever witnessed. Not only was there nothing objectionable, suggestive or offensive, but to the contrary every act was a clean-cut, straight-up pleasing performance that excited only the most favorable comment. None of the objectionable features which you condemn were either shown or suggested. The people connected with the show in the capacity of workers tended strictly to their own business, interfered with nobody and attracted no attention other than such as naturally would be aroused by reason of their being strangers. As far as I have been able to learn, every person connected with the organization behaved in a proper manner.

If the foregoing pleases you I am very glad, but it is not said for that purpose. I am merely giving the show its rightful due. I personally met and talked with Mr. Kellogg, but aside from him I met no one connected with the organization. However, in order that I might be able to write you more intelligently, I asked some foolish questions of some of the help. I was met with the utmost courtesy and my questions were all answered with patience and completeness.

You are to be congratulated. You have succeeded in taking the curse off the profession you represent, a profession which is as honorable as mine—the law—and I have always considered it second to none.

Respectfully yours,

F. P. WHICHER,  
Mayor, Red Lodge, Mont.

##### Letter Received From Col. Frank Taylor

Mr. Thomas J. Johnson, Ashland Block, Chicago, Ill.—My Dear Mr. Johnson:  
SUBJECT: OUTDOOR SHOWS

I have been reading of the movement which was organized by the legitimate showmen for the purpose of compelling all outdoor shows to give clean, moral, wholesome amusements. I am very glad to learn this, as there are three amusement enterprises which have decided it is absolutely essential to give the public clean amusements, namely, the baseball, the movie and the outdoor shows. The first two are well along in the process of dry cleaning, and now the outdoor shows, which is not the least of them. I am convinced that a great amount of real constructive work will be accomplished.

From what I understand and learn this is not a reform movement, but a REAL MATTER OF GOOD BUSINESS for all the people concerned. The show people are a great, big, good-hearted bunch of good fellows, resourceful to an extreme, and very much wiser than the business men in many other lines of equal importance. They naturally come into contact with the greasy-handed public officials as they travel over the country, and this is the place where SORROW BEGINS. The show people had much rather entertain the public without paying graft. They do not pay graft because they wish to, but because they must do so or not show at all. They must break even with a profit or go out of business, and right here is where the crooked show business starts. Crooked public officials make crooked shows. There isn't one showman in a thousand that plays a crooked game because he wants to, but grafting public officials are deliberately and intentionally crooked, they were born that way, and when they are elected to office deep down in their hearts they are praying to get theirs.

It seems to me that the remedy lies in an appeal to the mothers of this country. They have learned by bitter experience that outdoor shows and places that are under license control are subject to graft levies, and that in these places boys are taught many things they should not be taught. They naturally object to boys going to places where they might be led into doing wrong things, but the boys sneak off and go clandestinely and the mothers worry about it. Does it not appear to you and the showmen that the mothers would gladly join with you in your efforts to clean up the outdoor amusement place? They want their boys to go to the show but they want them protected morally at the same time. If the mothers be-

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CARL V. NOLD, Manager

As per route of World at Home Shows in Billboard.

## SEND FOR IT TODAY

# The Billboard Date Book

A new supply has been received and is ready for distribution. Conveniently arranged for showfolk in all lines, to keep a record of their dates, with ample space for memorandums. 14 months from

JULY 1, 1923, to AUGUST 31, 1924

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lieve the show to be clean, naturally they encourage their boys to go there, and see and enjoy clean, wholesome amusements. The show people should meet the mothers half way in this effort, and I think they prefer to do it. The clean-up movement given proper publicity would easily command the favorable notice of all of the churches, and get their co-operation. The outdoor show business should be made a great educational institution moving from place to place, giving children a chance to see things they otherwise would be deprived of. The outdoor show is a great institution, and when the outdoor showmen realize the benefits to be derived by giving clean shows they will be only too anxious and glad to co-operate with you, because in this way you invite and receive the support and patronage of all of the people in the town and not depend upon a few, who desire fifth as an entertainment.

Statistics show that a great majority of the people of our country are home-loving, law-abiding, good citizens and desire clean amusement. Your movement caters to this class and is opposed by the few. In order for any business to be a success it must cater to the women and children. Mothers are the foundation stone of our government. They live and die for their children. Children believe, and rightfully so, their mother is the greatest person in the world. When any institution or amusement enterprise undertakes to give indecent shows, which have not the approval of the mothers and their children, they are undertaking to do something which is contrary to nature and cannot succeed, and the ones who persist are the ones like the inexperienced captain who drives his ship against the rocks to destruction and then bemoans his fate and seeks to place the blame

on others when he himself is alone responsible for his shortcomings.

Your movement is bound to succeed, because it has for its objects the uplifting of the morals, protecting the youth, instructing and entertaining the public. Those who undertake to hinder or prevent are seeking to do the impossible and might as well try to prevent the dew from falling before the morning sun.

Good luck to you and the showmen, and my congratulations to the showmen who have been farsighted enough to see the handwriting on the wall and take advantage of the opportunity that presents itself to them at this time.

Sincerely yours,

C. FRANK TAYLOR.

#### Fair Secretaries Should Throw Away Scrap Books and Boost Their Fairs

If some of the fair secretaries and men interested in fairs would try to give a helping hand to carnivals they would find it would help the fairs. A great number of these gentlemen like to be in the limelight and in order to keep their names in print are giving stories to farm journals which have a tendency to discredit carnivals and fairs. Some even state that fairs are being run crooked—that the midway is a whirlpool of filth and disease. That is fine propaganda to spread as an inducement for the residents of various sections of the country to visit fairs. These are printed and spread broadcast, and the general public begins to feel that all fairs are illegitimate. It is about time for the fair secretaries to eliminate their scrapbook and begin the campaign of boosting. No fair can exist under the present condition of things without carnivals. It has

been demonstrated time and time again that the American public desires to be amused and entertained. No matter how interesting the exhibits of a fair might be, such as their stock, agriculture and other exhibits, the general community would only visit the fair once, and would not come again the second time. If this method is pursued for any great length of time you will find that all fairs will be injured by such untruthful statements. If these secretaries know anything about specific fairs and carnivals, expose these crooked organizations in a truthful and honest manner, but do not condemn the great majority of fairs and carnivals which are owned, managed and controlled by men who are sincere in their purpose and their desire to give clean, wholesome amusements to the public. Some are not content with having carnivals give clean shows but try to hinder clean showmen.

Some of the residents of our country are not content with having shows clean and respectable, but backed by an organization which is trying to prohibit carnivals from playing their city they start on a policy of hindrance and annoyance.

This organization has gone on record as favoring merchandise wheels, where they give merchandise for prizes. The majority of the large cities in the United States recognize the merchandise wheel as legitimate.

Only last week Morris & Castle were subject to this annoyance. They were charged with gambling. The gambling consisted of straight merchandise wheels. During the entire season the Morris & Castle Shows have been absolutely clean. They have not allowed or tolerated any buybacks. This goes to show the steps local people take to try to disrupt and injure the reputation of legitimate carnivals.

The reports we have from various public officials, preachers and laymen are a credit to any show, and we condemn the action of the people who seek to injure legitimate enterprises.

#### Letters Received

CHIEF CONSTABLE'S OFFICE  
Vancouver, B. C.

Thos. J. Johnson Esq., 155 North Clark St., Chicago, Ill.—Dear Sir:

##### RE LEVITT-BROWN-HUGGINS SHOW

Yours of the 14th instant relative to the above received just one day after their engagement here at the Fall Fair, and our experience with this company is not at all complimentary to them.

The police officers on duty at the exhibition during the period of their engagement from August 11 to 18 had occasion to stop at least forty of the various booths from gambling in the form of rolling dice, picking out the red numbers, games where money was given, swinging ball, suggesting to the winner of a \$5 prize that he, the winner, put up another \$1 and get the prize of \$10, in this way he would have \$30 or \$40 of the money of the player who had absolutely no chance to win; the showman would take it all. There were many of the above tricks tried and suppressed. Also raised two chuck-a-luck tables, one man being convicted, one forfeiting his ball. One showman, seeing the officer who had warned him before

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# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

## POLACK TO HAVE INDOOR CIRCUS

### Engages Kline, Vogel, Collins and Bell To Handle His Interests

Corvinton, Va., Sept. 14.—Irving J. Polack, sole owner and director of the World at Home Shows, Irving J. Polack's Indoor Circus and other amusement enterprises, announced yesterday that Robert Kline had been employed as general representative of all the Polack interests and would assume his duties at once. The date for the opening of the indoor circus has not yet been announced definitely, but it is certain that the opening will take place within ten days after the closing of the World at Home Shows, and while that date has not been agreed upon it is believed that the show will close and go into winter quarters after the tour of fairs is completed. At the same time Mr. Polack announced that Cecil E. Vogel, treasurer of the World at Home Shows, would have the same position with the indoor circus, and Carleton Collins, press representative of the World at Home Shows, would be general press representative of the Polack enterprises. Harry Bell, special representative of the World at Home Shows, will be on the advance staff of the indoor circus in a responsible position, it was also announced.

## K. OF C. CIRCUS HAS SUCCESSFUL START

New York, Sept. 13.—The monster circus and carnival being conducted by Lafayette Council No. 487, Knights of Columbus, on the lower level of Riverside Drive, at Eighty-second street, gives promise of being a huge success. With a 25-cent gate admission charge there were over 1,000 paid admissions the opening night; of these there were a couple hundred reserves at an additional 25 cents. The affair is being conducted under a big round top and is being handled by John Driscoll's office.

Besides dancing on a large hay barge which is tied up alongside the dock, contests for the "most popular" man, woman and baby, and about twenty merchandise wheels, there is a ten-act circus, consisting of McLinn and Sully, in comedy horizontal bar work; "Marvel", on the slack wire; Madame Roselle, with her Dancing Horse; Phinis and Ada, revolving balancers; the Stroller Sisters, in their novelty Roman-ladder act; Francis, on the swinging perch; Bert Gudon, adept rope spinner; Charised and Hamilton, balancing perch act; Ketch and Kan, doing "The Drunk on the Chairs"; Monsieur DeValty, with his dancing horse, Dandy, and Dainty Marie, "Queen of Sensational Aerialists", who is easily the hit of the evening. The program is run off in three sections with dancing between acts.

The circus, as originally planned, was to run eight days, but there are hopes of continuing it for at least an additional week. From the looks of things on the opening night there is every reason to believe that the "Caseys" will realize a tidy sum toward paying off the mortgage on the club house, as there is a committee of about 100 and everyone is working hard to put the affair over.

## COMING NEW ORLEANS EVENTS

New Orleans, Sept. 14.—Under the direction of Robert Hayne Tarrent arrangements for the Food Show at the Winter Garden, November 5-10, go on rapidly. Many out-of-town concerns have taken space.

This city, also a trifle belated, will celebrate the fiftieth anniversary of the typewriter at the business show to be held in the Winter Garden, November 19-24, with an array of office furniture and fixtures seldom seen in an exhibition. In addition J. H. Kimball will stage a "typewriter contest" in which prizes will be given to the most speedy operator.

Irene Castle, with a carload of clothes, thirty shapely girls and Duke Yellman's band, is the opening attraction of the Tarrent series at the Shrine Mosque October 18. Sale of seats indicates a turn-away business.

## ELKS' CIRCUS AT JOLIET, ILL.

Joliet, Ill., Sept. 15.—Joliet Elks anticipate heavy attendance at their circus September 25-29 at the Wilcox avenue show grounds, under direction of the International Productions Company, of Chicago. Among the acts are: Hamilton Sisters, Ethel Marline and Company, The Chesters, The Aerial Wentz, Julian Lee, Francis and Riggs, Aerial Flowers, The Parents, Jordan and Morris, Schopp's Comedy Circus, Chief Bow and Arrow and Bernard Dooley.

## CORN FESTIVAL IN OCTOBER

Mt. Carroll, Ill., Sept. 15.—Carroll County's annual corn festival will be held here October 3, 4 and 5. Instead of holding it in the fair grounds, however, it will be on the downtown streets, where booths will be placed for exhibits of farm produce and entertainment will be provided.

## RODGERS & HARRIS CIRCUS

### Playing Southern Cities Under Fraternal Order Auspices

Birmingham, Ala., Sept. 13.—Rodgers & Harris Circus closed a decidedly successful engagement in Dallas, Tex., Saturday, September 8. The big top was located on a spacious lot directly in front of Union Station Plaza and despite four nights of rain the Elks counted their profits into the thousands of dollars. As Messrs. Rodgers and Harris are both members of Dallas Lodge, No. 71, they were given a rousing welcome in their home town. On the opening night 2,000 Klansmen in full white regalia marched in a band to the tent and had a "most wonderful" time. It was Klan Night and the members spent money

like water. The Elks' committee in charge of the circus was composed of R. C. Dolbin, exalted ruler; W. R. Douglass, Jr.; Jack Joyce, Ed S. Wesson, C. J. Meredith and J. J. Gibson.

Rodgers & Harris show Little Rock, Ark., for the Grotto week of September 17 and on September 27 will open a nine days' engagement in Birmingham for Kamram Grotto, which has over five thousand members, and thousands of fifty-cent tickets have already been distributed.

Rodgers and Harris are being assisted in the advance work of the circus by E. D. Gonzales and Herbert S. Maddy.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

## HISTORICAL PAGEANT AT WASHINGTON IN NOVEMBER

Washington, D. C., Sept. 14.—The pageant, "Back to the Constitution", arranged by the Woman's Universal Alliance, will be held here the latter part of November. Donald MacDonald will stage the pageant, which will endeavor to portray the various important periods of American history and bring to the realization of the people the necessity of standing by the Constitution.

## TEN-DAY ELKS' CIRCUS

Charlottesville, Pa., Sept. 14.—The local B. P. O. E. Lodge will stage a huge benefit circus for ten days, beginning September 19. Ralph Hamilton, advance representative Joe Brene Production Company, Chicago, is in town directing the publicity and other matters in connection with the circus. Ten acts and other outdoor features, along with an Elks' midway, will comprise the attractions. The Joe Brene Company is at present conducting a Shrine Circus in Cumberland, Md., and the acts used there will be booked for the Elks' circus here.

## CHURCH CARNIVAL A SUCCESS

Troy, N. Y., Sept. 13.—The four days' carnival for the benefit of the Church of Our Lady of Victory, at Sraway, came to a successful close Tuesday night. The lawn of the church was brilliantly illuminated. Booths, which were gallily decorated, surrounded a large platform for dancing and for the entertainment offered each night by local amateur performers. Local orchestras played for the entertainment and dancing. Merchandise was sold at the various booths. An automobile parade to advertise the carnival was held last week.

## Outdoor Celebrations

### DUTTONS GO STRONG

#### Booked Up to Middle of November at Fairs—Orpheum Circuit To Follow

Mr. and Mrs. James Dutton, those likable folks, were pleasant Billboard (Cincinnati office) visitors last Saturday for a short stay, en route from Clarksburg, W. Va., to Nashville, Tenn. They played the fair at Clarksburg with their combination of acts (eight of them) last week, and reported the fair as having broken all of its attendance records, the crowd on the big day (Thursday) numbering approximately 22,000. The free acts, they said, had "the town" talking. Mr. Dutton went to the Clarksburg Fair following their engagement at the Cincinnati Fall Festival, where, as already mentioned in these columns, they made a strong impression. At the Tennessee State Fair at Nashville this week they will again put on their eight acts, likewise at the fairs to follow, these dates comprising Knoxville, Tenn.; Winston-Salem, N. C.; Danville, Va.; Columbia, S. C.; and Spartanburg, S. C. Immediately after the fair season the Duttons will resume their vaudeville bookings on the Orpheum Circuit.

### NIFTY PROGRAM

#### For Elks' Circus at Warren, O.

Warren, O., Sept. 14.—Wm. F. Walllett, noted equestrian, who has just returned from a South American tour with the Frank Brown Circus, will be one of the features of the Elks' Circus to be held here the week of September 24. This will be Walllett's first appearance in his own country for some time. The Five Balliots are also to be featured here. Special paper has been displayed for these two acts.

The balance of the bill will comprise the Silverlakes, Merrill and Merrill, the aerial Blums, Mitchell and Raymond Company (clowns), Mme. Virginia's Barnyard Pets, Ray Thompson's "High-School" Horses and the Schulz Novelty Circus, including Mr. Schulz's new lion act.

At a big banquet given tonight at the Elks' Club Mr. Knisely, of the Knisely Bros.' Circus, which organization is promoting the circus here, has arranged an entertainment of some note, including Daily and Daily, dancers; Raffer, Ward and Hastings, Nilsson Sisters, Hazel Chaston, "The Girl With the Accordion" and three other entertaining acts. This banquet is to serve as a get-together and celebration of the sixth anniversary of the Lakewood Elks.

W. McK. BAUSMAN (for the Affair).

## BIG CROWDS AT STREET FAIR

Fort Plain, N. Y., Sept. 13.—Big crowds are attending the Street Fair which the American Legion is holding here this week. There are shows, free acts—three in number, giving afternoon and evening performances—exhibits of fruit and vegetables and a display of late-model automobiles. A. D. Sheffield is assisting the Legion in staging the fair. The Old Fort Plain Band is furnishing the music.

# Around the Post Office Square

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## BIGGEST EVENT OF THE SEASON

Under strong auspices

## September 24th to October 6th, Inc.

TWELVE BIG DAYS AND NIGHTS

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Act now. All concessions open. Rides, shows, free acts, bands all contracted for.

Remember the dates, September 24th to October 6th

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# WANTED FOR INDOOR CIRCUS

## Season Opening Week of Oct. 1, at Buffalo, N. Y.

Broadway Auditorium, Auspices Eastern Star Temple.

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WANT—Circus Acts of all kinds, Animal Acts, Riding Acts, Dog and Pony Acts, Seal Act, and Performers in every line. State lowest salary. Pay your own. We pay transportation and hauling after joining. Opening for Legitimate Concessions of all kinds, including Merchandise Wheels. Want Promoter quick, straight commission basis only. Wire immediately.

LEO M. BISTANY, Hotel Buffalo, Buffalo, N. Y.

# CIRCUS ACTS

High and low working; also Ground and Stage Acts of every kind suitable for indoor work in armories, desiring long or all winter engagement, write immediately, stating lowest weekly salary. We furnish all transportation after joining in New York. State all. One week stands. You pay your own room and board. State if you do more than one act; also when you can join. Give your next week's address. Must have some acts. Open Monday, October 1. Write fully. Address this week and next, NEW YORK CIRCUS CORP., Gen. Del., Post Office, Syracuse, N. Y.

## A SMALL AD

Will Positively Sell Merchandise At These Prices

10-In. Panel Round Roaster.....	\$ 0.75	1 1/2-Qt. Panel Rice Boiler.....	\$ 0.75
5-Qt. Panel Tea Kettle.....	1.12 1/2	2-Qt. Panel Rice Boiler.....	.90
6-Qt. Panel Preserve Kettle, for Fruit.....	.67	6-Qt. Plain Preserve Kettle.....	.50
1 1/2-Qt. Panel Percolator.....	.69	1, 2, 3-Qt. Panel Saucepans, Per Set.....	.77
14-In. Oval Roaster.....	1.12 1/2	18-In. Oval Roaster.....	1.75
8-Qt. Water Pail.....	.90	10-Qt. Water Pail.....	.98
3-Qt. Water Pitcher.....	.75	3-Qt. Panelled Water Pitcher.....	1.00
Table Stove.....	1.05	21-Piece Manicuring Set.....	.85
Beacon Wigwag Blankets.....	3.75	Beacon Rainbow Blankets.....	3.75
Large Sessions Mantel Clocks.....	4.25	White Glass Post Clocks.....	5.00
Bridge Lamps—the Best.....	8.50	Junior Lamps, Two-Socket, 20-In. Shade.....	10.50
Floor Lamps, 24-In. Shade.....	11.50	Elec. Heaters, 16-In. High.....	5.00
Elec. Heater, 12 In. High.....	4.50	Elec. Casterola.....	3.25

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**MISS FLOYD, Catching, Doubles, Twisters, Passing Leaps, Throwing Pirouettes and Half**

and the limit in all aerial acrobatics, double and twisting somersault; three distinct revolutions in one. A 100 per cent act for any program. Have some open time after October 18.

Permanent Address, - - - **FLYING FLOYDS, 5239 Lind Avenue, Chicago, Ill.**

**EXCELLENT AND VARIED**

**Was Amusement Program at North Adams Celebration**

North Adams, Mass., Sept. 12.—The big Field Day and Celebration held at the Hoosac Valley Fair Grounds, under the auspices of the Central Labor Union, proved to be a decided success, financially and otherwise, and the committee, with Frank H. Kells, the director, deserve much credit. There were 12,000 paid admissions.

The program included a parade with the 5th Infantry United States Band, from Camp Devens; the North Adams Band and all unions in the city represented. In the afternoon there was a grand concert by the Infantry Band, high-wire work by Great Cahill, concert by the North Adams City Band, Leonard Stroud's Bodeo, sack race, hub-to-hub race, Mae Collier, lady high diver; baseball game, auto race, perambulator race and a balloon ascension by Major Smith, and in the evening this program was repeated. During the afternoon Mayor Greer, of this city, and Congressman Allen T. Treadway were speakers.

**CELEBRATIONS IN MISSOURI**

Sarcoux, Mo., Sept. 13.—The annual Harvest Show in this city will be held September 24-26 and elaborate preparations are being made. Features of the second and third day will be a parade of school and farm floats, a decorative automobile parade and a pure-bred stock parade. There will also be an extensive amusement program.

Mountain Grove, Mo., Sept. 14.—The committee in charge of the four-day Fall Celebration here, October 3 to 6, has announced that two popular bands have been secured to furnish music for the occasion. Three counties are to participate in the celebration.

Sedalia, Mo., Sept. 14.—Final arrangements are being made for the National Waterloo and Futurity Greyhound Races that will be held here at the Missouri State Fair grounds October 7 to 16. C. F. Rice, manager of the big event, declared that purses and cups to the value of \$15,000 will be offered in the various events.

Fayette, Mo., Sept. 14.—Definite decision has been reached to celebrate the 100th anniversary of the founding of Fayette on October 10. The celebration is to have many of the frontier day scenes, and many big amusement and entertainment events will be provided. An old-fashioned barbecue dinner will be served on the campus of Central College.

Liberty, Mo., Sept. 14.—A Fall Festival and Produce Show will be held in this city October 11 and 12. Civic bodies of Liberty are in back of the movement. Committees are now at work on the amusement program.

St. Charles, Mo., Sept. 14.—A poultry, swine and corn show will be held in this city November 14, 15 and 16 under the auspices of the Swine Show Committee of the County Farm Bureau. Martin Holirah is chairman.

Marshall, Mo., Sept. 14.—Two special fall events will be held in Saline County during October. The first a Street Fair and Homecoming at Slater October 4, 5 and 6. Slater has always put on a celebration in big style, and as it has been several years since a fall event was held there it is planned to make this something worth while, with high-class amusement and entertainment features. The County Fall Festival will be held in this city October 17, 18 and 19 and preparations for this event also are under way.

**HALLOWEEN CELEBRATION**

Dover, O., Sept. 14.—The annual Halloween Celebration of the Dover Chamber of Commerce will be held as usual this year. Last year it drew thirty thousand people. There will be concessions and amusements of various kinds. William A. Mills is secretary.

**FREE BARBECUE DINNER**

Lamoni, Ia., Sept. 14.—The American Legion of this city is preparing for a big barbecue celebration and homecoming September 22. A barbecued dinner, served free to all of the visitors, will be a feature of the day's entertainment.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

## Dave Castello & Co.



### RIDING CASTELLOS

A big Novelty Riding Act, five people and three horses. Now booking indoor Circuses for winter. We close our Fairs October 28th, Shreveport, La., and would like to hear from late Southern Fairs.

- HUTCHINSON, KAN., week September 17th.
- OKLAHOMA CITY, OKLA., week September 24th.
- MUSKOGEE, OKLA., week October 1st.
- LITTLE ROCK, ARK., October 8th.
- SHREVEPORT, LA., October 18th to 23th.

Permanent Address, Henderson, N. C. **DAVE CASTELLO.**

## COLONIAL SHOWS

Can Place for the Following **HOME-COMINGS and CELEBRATIONS**

NEFFS, OHIO, week September 17th; BRIDGEPORT, week of September 24th, and CAMBRIDGE, week of October 1st and others to follow. Can place Merry-Go-Round 60-40. Will furnish complete Platform for good Pit Attraction. Can place one or two more Shows. Concessions of all kinds, come on; no exclusives. These are all mining towns and we catch the pays in all towns. Come on, we can place you. Address as per route

**ROY E. TICE, Mgr.**

### Schulz Society Circus

closes tent season in Cleveland, O. Will be open for Indoor Celebrations. Can furnish complete show. Get in touch with me. WM. SCHULZ, General Delivery, Cleveland, Ohio.

### Carnival Co. Wanted

To play under auspices of American Legion. Business section. Wire particulars and open dates. **J. H. REED,** American Legion, Wellsville, Mo.

**ATLANTIC CITY NOTES**

Atlantic City, N. J., Sept. 14.—The crowning outdoor event of the third annual pageant, the bathing revue, which closed last Saturday, was pronounced the most spectacular and most successful ever held along the Atlantic Coast and the greatest ever held in America. One thousand pretty girls marched in competition in the various events. It was bigger and better and was viewed by a far greater throng than any previous celebration of its kind. The Million-Dollar Pier was the center of frolic and festivities.

George Jarbour, the "amusement king" will, in all probability, be the lessee of Rendezvous Park for the season of 1924. It was announced today. Mr. Jarbour will tour this and foreign countries at the close of the present season in quest of novelties in the amusement line.

Billy Page, concessionaire, is getting ready for the fairs and will take as assistants Charles Nutt and wife, Chas. Gilmore and Joe Green.

Big-Hearted Al Cooper will join the "Mutt and Jeff" Company shortly.

William Fennan is credited with putting over the fireworks display in fine shape during the pageant.

Dave Oul, the candy concessionaire, announces that he will go South for the winter season, returning here for 1924.

Frank Gaffney was noticeable in the pageant parade, for the novel costume worn, and received considerable applause along the line.

Sam Marker purchased a new car and will make fairs and celebrations.

Miss Sadell Weiss, of the Knickerbocker Doll Co., was an interested spectator during the festivities.

**GRAND FIREWORKS AT WORCESTER**

Worcester, Mass., Sept. 14.—The grandest display of fireworks ever shown at Worcester was witnessed by 30,000 people at East Park, September 11, closing the celebration of the birth anniversary of the Italian patron saint, Marie S. S. Addolorata. Adjoining streets inhabited by Italian-speaking people were brilliant with decorations of American and Italian flags and bunting, and open house was the rule in the neighborhood.

## WANTED HIGH-CLASS PROMOTER For Indoor Circus

Under strong auspices. Must be able to address committees and close contracts. Season's work to right man. State all first letter. Address

**J. E. OGDEN,** 7th Ave. Hotel, Pittsburg, Pa.

## Big Homecoming and Mardi Gras PONTIAC, ILLINOIS OCTOBER 4, 5, 6.

Will consider Concessions, Amusements and Shows. Communicate with **S. H. ANDERSON,** Chairman Amusement Committee.

## WANTED, CARNIVAL CO.

For our Harvest Home Week, October 2 to 7, inclusive. Wire or write W. C. HAWK, Atchison, Kan.

**Third Annual American Legion Celebration** September 27, 1923, Hillsopolis, Ill. Concessions wanted. Liberal privileges. **W. J. B. MAXWELL.**



# PIPES

by GASOLINE BILL BAKER.

World's still going around.  
So are pitches!

It's about time to think of winter "bennies".  
"Old Crimp's" coming!

Speaking of "bennies", what will it be for you this fall, a long ticket to lower Florida or the Southwest, or heavy o'coat and under-wear?

J. E. (Doc) Ogden says it is possible that he will return to the med. business next season. He postponed his return and again went with a circus this year.

There's many bright, clean rugs in Cincy these days. George Hess was directly the cause of it, with John Maney behind it—concessions at the recent festival.

Bill has received several inquiries recently regarding where to purchase "horn nuts". Have all the jobbers of them gone out of business?

The medicine pitchman is subjected to many "shakes"—and they are not confined to hand shakes, or mixing up the ingredients in their bottles during demonstrations, either.

Joe E. Walsh, former special agent of the Greater Sheepley Shows, is back on that midway with whitestones and—"doing fine, thank you!"

It's about time for Jim Ferson and Wm. Virgulat, as well as "Monty", to tell us about the oil business in California. Several of the boys have been wondering how those folks were coming along.

Some of the boys have reported success in the "coal farming" districts of West Virginia and Pennsylvania. Others say it's "poor territory". It's about a fifty-fifty deduction on prospects.

R. L. Ballert (Kentucky Slim) sent word to Bill that he was the only pitchman given a permit to work at the Ohio State Fair at Columbus. "So much for clean working and Duplex buttons," added "Slim".

Quite a number of entertainers have lately adopted the fad of wearing supposed-to-be cowboy regalia (some of them far from the atmosphere of the thing). Next thing we know Ed Frink will—but, no, not Ed—he's over his "kid" days.

How 'bout can jar-wrenches? The past several weeks has been a good season for them, north, and this will continue south for some time. Haven't had a word from a jar-wrench salesman this summer—there's many on the road—report, you fellows!

John McCloskey used to ring his ol' cowbell and say to the gathering curious ones: "I didn't call you folks to dinner, but it's something just about as good—the way I look at it. Now here's a"—his humor entertained them and he sold 'em his wares.

Mrs. W. G. Wren wrote from Lapel, Ind.: "Mrs. Ella Edwards is back home, with Billy and Annie Wren, after closing a successful season with Ricton's 'Dream Dolls' show. Billy Wren is still on crutches, unable to work. He would be pleased to hear from friends."

Postcard from Quebec: "Charlie (Dad) Smith will open his medicine show at South Dennis, Cape Cod, Mass., for the fall and winter seasons September 18. Dill Dewey, who was with Smith last season, has been re-engaged as principal comedian."

Report has it that the paper frat, was quite well represented at Lancaster, N. H., recently, during the fair. Among "those present" were Heck Morse, Shorty Tatro, Kid Doyle, Count Sadow and several others. The boys were expecting Jack Smart, but Jack failed to arrive.

Billy Rimmer wrote that he was still doing subscriptions down in Georgia, but was headed for his old home State, North Carolina. Says he has met a number of the boys and they all seemed to be doing very well—any way, a new "lizzie" pops up every now and then among them. Wants a pipe from Jimmie Hamilton.

From Doc Robt. M. Smith (from Birmingham, Ala.): "We are still hitting 'em up in that overland 'palace of our own' and carry the same good show—for fifteen years—Mary, Bob and 'Tommy' (the latter being the other 'dummy'). Business is good and the future looks better. Drs. Barrett and Brown, we are Florida bound."

From George M. Reed: "I now know that Cuba is wet (I mean Cuba, N. Y.). It has rained here all week. Today is the 'big day' of the fair and it's raining like ——. Had rain all last week at the Owego Fair. I go from here to Warren, Pa. At all the New York fairs I have seen there have been grifting concessions—the worst I have ever witnessed."

Harry Hastings "shoot'd" from Brooklyn, N. Y., that he had just finished a week there on Fulton street and with a fine Saturday. Also figured that any clean worker can get over on that location. Says he has met several of the boys lately, including Tom Wilcox, who stated that he had not been out on the road this season, but would probably leave the town soon.

From George F. (Flip) Fleming: "For the past four weeks I have been making pitches in the small towns of Eastern Ohio. Worked shops and doorways and found business good. Had an empty store on South Main street in Akron and made the best Saturday sale I have had this summer with safety razors, stropers and Quik-Sharp. I met a clean bunch of pitchmen at the Ravenna (O.) Fair. They all looked prosperous. I will make six more

(Continued on page 110)

# Look!

## Singer Bros.

NEW COMPLETE CATALOG NOW READY  
SEND FOR YOUR COPY TODAY!

It meets every supply want for Concessions, Carnivals, Parks, Bazaars, Fairs, Beaches, Clubs, Resorts, Fairs, Picnics, Retail Stores, Premium Users, Streetmen, Salesboard Operators, etc.

THE MOST AUTHORITATIVE PRICE LIST OF ITS KIND PUBLISHED.

Ask for Catalog "B. B. 34". Sent free to legitimate dealers only.  
**SINGER BROTHERS**  
Export and Import, Inc.,  
536-538 Broadway, NEW YORK.

**Get Our New Price List on Our New Button Package**  
IT'S THE TALK OF THE TOWN

Large assortment of Fountain Pens from \$13.50 Per Gross to \$300.00 Per Gross.  
Send \$1.25 for five new samples.  
Style Ink Pencils, \$54.00 Per Gross; \$5.00 Per Dozen.  
Automatic Goldine Pencils, \$7.00, \$8.00 and \$9.00 Per Gross.  
Real Razors, \$3.75 Per Dozen, \$42.00 Per Gross.  
Genuine Leather **BILL FOLD** \$20.00 per Gross

Complete line of merchandise for Concessionaires and Pitchmen.  
25% Deposit, Balance C. O. D.  
**House of Myer A. Fingold,**  
32 Union Square, NEW YORK.

**FREE**  
OUR NEW  
**WHITE STONE**  
and wholesale jewelry catalogue mailed to your address absolutely free, postage paid. Send us your address today.  
It Tells You How To Get the Money

**KRAUTH and REED**  
Importers and Manufacturers  
335 W. Madison St., CHICAGO

**ADVERTISERS!**  
**GENTS**


Your 25 word "ad" in 51 magazines only \$2.00. Nation-wide circulation. Many other combinations.

Send quarter for 3 sample magazines or write for our free adv. booklet.

**AUTO-CITY ADVERTISING AGENCY**  
Dept. 35 B  
2747 Gladstone Ave. Detroit, Mich.

**STREETMEN** Folding Paper Tricks, with 8-page Magic Circular. 100 of each, \$6.00. Sample free. **MODERN SPECIALTY CO.,** 8 N. 6th St., St. Louis, Missouri.

## BUY FROM HEADQUARTERS

**\$15.00 Gross**  **\$15.00 Gross**

Our Famous Original Manos Jumbo Pen, white tipped cap, with nickel plated clip and beautifully lithographed folding box, imprinted with directions and guarantee

### Our Button Packages Always Get Big Money

**4-PIECE DUPLEX BUTTON SET**, consisting of Duplex Front, Flat Tite Back and Snap Apart Links. Very good assortment. Wonderful sellers. From \$12.00 to \$15.50 per Gross Sets. Send in your order today.

**SPECIAL**

**RUNNING MICE**  
Best Quality  
**\$3.50 Per Gross**

7-in-1 Opera Glasses (not made of tin or metal), made of Colloid. Per \$18.00 Gross

**BERK BROTHERS, 543 Broadway, NEW YORK CITY.**

**HEAVIEST STOCK** **UNBREAKABLE** **FINEST QUALITY**  
Trade "AMBERLITE" Mark

**COMBS**

\$9130—Fine Comb, 3 1/2x1 1/2	Gross, \$13.80
\$9150—Fine Comb, 3 1/2x2 1/2	Gross, \$24.00
\$6314—Dressing Comb, 7 1/2x1 1/2	Gross, 15.00
\$6312—Dressing Comb, 7 1/2x1 1/2	Gross, 21.00
\$6313—Dressing Comb, 7 1/2x1 1/2	Gross, 21.00
\$6628—Barber Comb, 8 1/2x1 1/2	Gross, 13.00
\$6216—Pocket Comb, 4 1/2x1 1/2	Gross, 8.50
Leatherette Slides, Metal Rims	Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

**THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.**

**JUST LIKE THE ROOSTER CROWS—SOMETHING NEW EVERY MORNING!**

The Great Noise Maker  
**"CRY BABY"**

0 Boy, some fun. Just squeeze me. Everybody wants one.

Send and get my new Price List on Buttons, Fountain Pens and Specialties.

**KELLEY, THE SPECIALTY KING, 21-23 Ann Street, NEW YORK CITY.**

**Men's Shirts**

EASY TO SELL

EVERYWHERE

Make \$15.00 daily

Under sell stores. Complete line.

Exclusive patterns. Free samples.

**Chicago Shirt Manufacturers**  
241 W. Van Buren, Factory 110, Chicago, Ill.

**MEDICINE MEN**

Make Your Connections With  
**THE VETERAN HOUSE**  
OF SUPPLIES

QUALITY speaks for itself and SAVOY SERVICE CANNOT BE BEATEN.  
Write for prices while you can have protection on territory.

**Savoy Drug & Chemical Co.**  
179-172 N. Halsted St., CHICAGO, ILL.

**\$65 A WEEK**  
-It's Easy!

Free Auto and Big Weekly Cash Bonus offers. Newton made \$1900 in 20 weeks. Hundreds start at \$15 a day. Everybody wants our New Wonderful home-hold necessity, A SENSATIONAL Full or spare time—\$1.50 Gift Free to customers. Write quick.

**NEW ERA MFG. CO., Dept. 213A 803 Madison St., CHICAGO**

If you use self-filling  
**FOUNTAIN PENS or PENCILS, RAZORS,**

German Self-Filling Jumbo, chased barrel, better worker than Austrian, fitted with 14k plated pen point, in cartons, with clips. \$15.00 per gross, complete. Positively best buy on the market.

Nickel Indelible Lead Pencils, at \$3.50 per gross. Others at \$5.00 per gross and up. Mail 50 cents for three samples.

Razors, all double shoulder, from \$3.50 per dozen and up, positively the best buys there are. Send \$1.00 for three samples.

**CHAS. J. MacNALLY,**  
21 Ann St., New York City.  
"House who will eventually serve you."

**RUSSIAN, GERMAN, MONEY!**  
AUSTRIAN, SOVIET  
Biggest selling souveniers of the century. Everybody buys. Cheap enough to give free as sales-boosters. Write for our big FREE Circular, or mail us \$2.00 for 25 samples, all different.

**HIRSCH & Co.**  
847 Huntspoint Avenue, New York.

**DIRECT FROM THE FACTORY**

**SPECIAL OFFER:**  
During the Fair Season, \$8.00 per 100.  
**FRENCH ART NEEDLE CO.,**  
15 Spring Street, Charleston, W. Va.  
(Formerly 106 W. 126th St., New York City.)

**REDUCED PRICES ON TONIC**  
**BEACH'S WONDER REMEDY CO.,** Columbia, S. C.



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Get your Clock Medallions from the originators, and not from the imitators. We have the only original line of Photo Medallion Clocks, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. We have always been packing all our Medallions in separate Medallion Boxes. Send for our free catalogue—it tells everything. You can't beat Gibson for work or service. We have been doing this work for thirty years. We guarantee satisfaction and shipments in four days. ASK ABOUT OUR NEW NICKEL SILVER MEDALLION FRAME.

**GIBSON PHOTO JEWELRY CO.**, Section 9, 608-614 Gravesend Ave., Brooklyn, N. Y.

**BALLOONS**  
GAS AND GAS APPARATUS



Your name and ad printed on a No. 70 and shipped a fine day, \$21.00 per 1,000.  
No. 90 — Heavy transparent, five colors, pure gum and balloons. Gross, \$3.50.  
As above, fifteen different pictures on both sides. Gross, \$4.00.  
70 Heavy Gas, 2-Color Balloons, \$2.50 Gross.  
Squawkers, \$3.00 Gross.  
Balloon Sticks, 35c Gross.  
Write for particulars on our Gas and Gas Apparatus. Catalog free, 25% with order, balance C. O. D.

**YALE RUBBER CO.**  
15 East 17th Street, NEW YORK CITY.

**AGENTS: We Pay \$12 a Day**  
Taking Orders for 2 in 1 Reversible Raincoats

Finished on both sides. One side rich, dress coat, other side storm coat. Two coats for the price of one. Takes place of overcoat, and saves customer at least \$20. Elegant style. Tailored seams, sewed and strapped. Brand new. Not sold in stores. We control the entire output.

**Guaranteed Waterproof or Money Back**

Our men and women representatives having wonderful success. Right now is the big season. No experience or capital needed. We ship by parcel post and do all collecting.

**Take Two Orders a Day**  
We mail you Check for \$12

We are paying thousands of dollars to our agents taking orders for this new Reversible Coat. We have all the latest and best styles of raincoats for men and women. Our big swatch book shows all new and distinct patterns. Write today for Agency and Sample Coat.

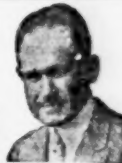
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**"I have averaged \$7000**

Per Year for Three Years—Have Made Over \$90 PROFIT in One Day"

That is the statement of Frank DePries, one of our live-wire representatives. Keeton of Mississippi made \$252 on his first sale. Vickers of Alabama made \$118 in one week. Conant quit a \$6,000 job to come with us.



DePRIES

**Ford Auto FREE!**

We have a plan whereby our active workers can get a Ford without cost, in addition to their big cash earnings. Get the plan—quick!

**AGENTS WANTED**

We need more men like these, because the demand for our Super Fyr-Fyter is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

**THE FYR-FYTER COMPANY**  
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**Oak Brand Balloons**  
WHEN YOU BUY OAK BRAND BALLOONS YOU ALWAYS BUY THE BEST. SPECIFY OAK BALLOONS IN THE BLUE BOX WITH THE YELLOW DIAMOND LABEL.

**WINDOW SIGNS**

**AGENTS 500% PROFIT**  
Genuine Gold Sign Letters  
For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.  
**\$75.00 to \$200.00 a Week!**  
You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.  
**Liberal Offer to General Agents.**  
**METALLIC LETTER CO.**  
439 North Clark St. CHICAGO, ILL.

**OUR LATEST OFFERING**  
CRETON-LINED 3-1 BAGS

Size 6x9 closed, 12x17 open. Be the first to handle our new style 3-1 Shopping Bags. Long grain leatherette finish. Lined with cretone throughout. A positive attraction. Price, \$5.09 per Dozen, \$57.00 per Gross. Sample, 60c, prepaid.  
Regular 3-1 Bags, \$3.25 Dozen. Sample, 50c, prepaid.  
Waterproof Aprons, size 24x36, 12 assorted patterns, \$3.60 Dozen. Sample, 50c, prepaid.  
Plymouth Bags, \$5.25 Dozen. Sample, 60c, prepaid.  
Write for catalog containing full line of Sanitary Rubber Goods, Baby Pants, All Rubber Aprons, Bibs, Sanitary Aprons, Felt Rugs, etc., etc. Over 45 fast sellers. 25% deposit. Immediate shipment.

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**STAR GOGGLES**  
Gauze Side Shield, Cable Temples, Amber Lenses.  
DOZ., \$2.25, GROSS, \$24.00.

**"7-in-1" OPERA GLASS**  
DOZ., \$2.00, GROSS, \$23.50.  
Made of Celluloid.

**MILITARY APEX**  
Imitation Gold, Large Round, Clear White Coated Lenses. All numbers.  
DOZ., \$3.00, GROSS, \$35.00.

**Fighting Gloom Chasers!**  
Nothing Like It—Sensation Draws Big Crowds—No Two Movements Alike—Sells Young and Old—Kinney Cleared \$300, ten days' stand. *A Harvest for the Wise—Now's Time to Connect.* \$50.00 Gross—Sells for \$1.00 a Smash—Two Samples, Postpaid, \$1.00.  
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**Bamboo Self-Filling FOUNTAIN PEN**  
Our prices defy all competition.  
Send 50c for Sample and Agents' proposition. Easiest seller on the market. Write  
**NIPPON CO., 1261 Broadway, N. Y. C.**

Free with ten of the New \$1.00 Embroidery Stamping Books, all for  
**\$1.00**  
Free also a sample of our new Single Point 25c Needle and a ball of Velvono, the new yarn for making burlap rugs.  
**SPECIAL—ACT NOW**  
**E. C. SPUEHLER, 323 N. 21st St., ST. LOUIS, MO.**

**\$13.00 per gross—Men's Rubber Belts—\$13.00 per gross**  
with high-grade Roller Bar Buckles, or \$13.50 per Gross with satin finish lever clamp adjustable Buckles. These Belts come in black, brown and gray, plain smooth finish, walrus or and is guaranteed to be strictly first. There are a lot of cheap belts on the market, but none will come up to the quality and design of our Belt and Buckle. \$3.00 deposit required with each gross ordered, balance C. O. D. Men's Composition Key Holders, \$12.00 per Gross.  
**THE SUPERIOR RUBBER CO., Akron, Ohio**

**EARN BIG MONEY**  
Selling Shirts  
DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples, Dept. B.  
**THE SENECA CO.**  
145 West 45th St., New York

**Agents, Distributors and Carnival Men**

For Service, Co-operation, Quality and Price, the Universal Leather Goods has never been surpassed.



We are the originators and manufacturers of the Night Light Vanity Cases, and for that reason we are able to quote attractive low prices.

We are for you, with you, and always at your service. Write for sample of our Special, at \$13.50 per Dozen. Oblong shaped. This electrically equipped Vanity Case has proven one of the greatest sellers offered. Extra special price of \$12.00 per Dozen, in 6 dozen lots. Sample, prepaid, \$1.25.  
Catalog mailed free on request.  
**UNIVERSAL LEATHER GOODS CO.,** 442 N. Wells Street, Chicago, Ill.

**Sell Felt Rugs**  
And Make Quick Money

Our men are clearing \$50 to \$100 a week. Every household admires and buys these unusual Novelty Rugs. We are manufacturers and thus supply agents at right prices. Small investment of \$2 to \$5 required for complete sample line. Charges prepaid. Money returned if you are not entirely satisfied.  
The Big Selling Season is here. Write at once for details. Don't put it off.

**Newark Felt Rug Company**  
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**PAPER MEN**

Experienced Farm Paper Men wanted by well-known, long-established farm paper, to work States of Maryland, Virginia, West Virginia, North and South Carolina, Kentucky and Tennessee. Liberal proposition and BEST SERVICE. Address  
**CIRCULATION MANAGER, Box 1235, Richmond, Va.**

**We Pay \$8 a Day**  
taking orders for Rotastrop for sharpening Safety Razor Blades. Every man a prospect.

**600 Shaves**  
From One Blade  
Quick velvety shaves. Models for sharpening nearly all makes of Safety Razor Blades. Wonderful invention. We make deliveries. No collecting. All you do is take orders. Absolutely guaranteed or money back. Write for territory.  
**BURKE MFG. CO., 455 W. 5th St., Dayton, Ohio.**

**AGENTS Big Profits**  
Can be made selling the "WORLD BEATER", a sanitary mechanical water driven mixer and beater for kitchen use. An efficient, practical and convenient labor-saving appliance for stirring, beating, whipping and mixing all kinds of food and drink preparations. Send for complete particulars about this easy selling device. One sale always leads to more. You can't go wrong—see how you how to proceed.  
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Advertise in The Billboard—You'll Be Satisfied With Results.

It helps you, the paper and advertisers, to mention The Billboard.



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The "1849" SOUVENIR MINT  
CONCESSION MEN, AGENTS WANTED AT ONCE



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QUARTERS AND HALVES  
THE LATEST JEWELRY CRAZE.

Send 75c for sample with order. Complete list.

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CAN MAKE FROM \$10.00 TO \$50.00 EACH DAY

at the County Fairs, selling our Collapsible Gummy Hamburgs, wire sellers and the sales guaranteed or your money back. Send for circular and price. Samples, 50c each.

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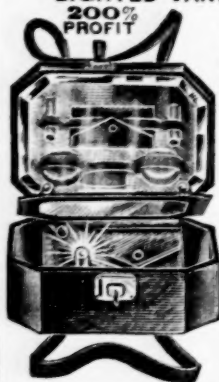
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means some real money. Martin, of Indiana, made \$75.00 in one day with our light weight Shampoo, and you can do the same. Happy Home Maker Shampoo, the lightest and whitest ever made, is just the thing for Medicine Show Men, Pitch Men, etc.

**HAPPY HOME MAKER SHAMPOO** can be had wrapped or in bulk for your own wrapper. Sample Cake, 10 Cents. It will pay you to get our proposition. Write now to Dept. B.

**GEO. A. SCHMIDT & CO.,**  
238 W. North Ave., Chicago, Ill.  
Established 1875.

### OCTAGON-SHAPED, ELECTRIC LIGHTED VANITY CASES



Large size, in black, brown, blue or gray, with two beveled mirrors and elaborately finished trays. High-grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.

Reduced to **\$42.00** Doz.

Sample, prepaid, \$1.50.

Square or Keystone. Made of Genuine Leather, in Black, Blue, Brown or Gray. Lighted.

**\$19.50** Doz.

Sample, prepaid, \$2.25. All orders shipped same day. 25% deposit, balance C. O. D.

**N. GOLDSMITH MFG. CO.**  
29 S. Clinton Street, CHICAGO

### A NEW IVORY CLOCK

Heavy Stock. Grained Ivory. Pearl Inlaid. Colored Bezel. 9-in. Base, 5 in. High. Beautiful Flash.



American Made Movement. Sample, \$3.00. Prepaid.

Guaranteed Time Keeper. Doz. Lots \$2.50 Each.

Write for our Catalog.

25% with order, balance C. O. D.

**SINGER JEWELRY & NOV. CO.,**  
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### Broadway Swagger CANE



GOING BIGGER THAN EVER.

Made in 6 assorted bright colors, highly polished, with French Ivory handle, nickel bottom, leather strap and tassel, 36 in. long.

Sample Assortment, \$2.00

\$30.00 per gross

NICKEL TOPS, \$25.00 per gross

25% deposit, balance C. O. D.

**S. S. NOVELTY CO.,**  
255 BOWERY, NEW YORK, N. Y.

### Money Saved!



Silk Knitted Ties, Dozen... \$ 3.50

Gross \$30.00 per gross

Mixed Silk Knitted, Dozen... 2.50

Gross \$25.00 per gross

We pay transportation charges in U. S. when cash in full is sent with order.

**RAYMOND MFG. CO.**  
31 East 132d Street, New York.

### ORIENTAL NOVELTY CANDY

HAREM ARIANA CANDY is the greatest sensational Oriental Candy in the world. It's filled with Nuts and Fruits—everybody loves it. Agents can sell 50 or more boxes daily to private homes or stores. They'll reap a harvest with it. It's good for kiddies and grown-ups, so be the first agent in your locality. Act quick. Retailers for 25c a package. Agents' price, \$1.50 a dozen packages. Sample package, 25c.

**A. B. RUBIN, Sole Distributor,**  
67 Montrose Avenue, Brooklyn, N. Y.

### "HARRY" THE MARVELOUS MAGNETIC TOP



With Metal Figures. By spinning the top it makes the metal figures dance back and forth. There are about ten different figures with this top, including Snakes, Arrows, Dumbbells, Ducks and Fish. Will amuse young and old to watch the marvelous operation of this wonderful novelty. A tremendous seller when shown. Each top packed in an attractive lithographed box, complete with figures and instructions. In Gross Lots, \$5.75 per Gross. Sample Dozen, parcel post prepaid, 75c. Sample orders cash in full. **MILLIAN'S SUPPLY CO.,** 122 East 3d Street, New York.

### FREE

From the gink that knows. Our 1923 100-page Catalog just off the press. Send in your address. **MEXICAN DIAMOND KING,** 19 South Wells Street, Chicago, Ill.

## PIPES

(Continued from page 108)

falls, starting at Akron September 12. I have friendly thoughts for my old friends, including A. B. (Zip) Hihler, Walter Seal and Big Jim Briscoe. "Briscoe passed on about a year ago down in Arkansas, George.—BILL.)

"He said that a Negro pitcher, who was selling a herb remedy guaranteed to cure almost everything from nostalgia to chilblains, came as near to flooring Assistant Manager W. E. (Red) Hicks, of the Sweeney Shows (circus), as has any man when the shows were playing the Mt. Holly (N. J.) Fair. He approached "Red" and whispered confidentially: "Ef any of yo' show boys gets sick and needs it, ah'll let 'em have my medicine at cost."

Chas. Mitchell, one of the lads who remains in the game and smiles, regardless of whether he "hits" or "misses"—blowers, pipes from New York City: "As I read the Pipes regularly, but never piped myself, I feel that I have not done my share, so here goes! First, I have quit the 'tuppys' cards for good because of the agencies not doing as I would expect them to. I am still 'with it'—the good old business, selling toilet sets. How are Peterson, Griswold, Miller and Kirby and the—others?"

Many of the boys will remember Capt. Flash, of late years known as Dan Devill Moore, high dignitary. Last year he was from Ludlow, Mass., that he had suffered five broken ribs and his left leg broken in two places, being confined at the American Legion Hospital, Ludlow. Flash has been in days past an aid to many pitchers, assisting them with sales in the pushes, entertaining, etc. In fact, the last time this writer saw Prince Nannetta (at the Roanoke Fair in 1907) Moore (Flash) was helping Prince pass out medicine.

The following was received last week: "Jam and 'system shows' are what hang the monkey, 'fake', on the medicine men. Would it be in order to name the 'system' workers in the clean-up campaign?" Relative to the foregoing, the first is a statement. As to the latter, when an item is printed several days or a week following incidents one cannot consistently say a man is this or that, as it would be applying the present tense to a past incident—each man may change his methods over night—there have been several changes of this nature the past summer.

Doc Harry Fuller informs that his show had played Young America and Walton, Ind., to very satisfactory business—says they sold 4,500 "Golden Mist" (confection packages) in ten days. Says he has the Robertson team with him (traveling in their own big car), musical act, magic, cartoonists and fire-eating, also the Luther Family. Harry intends to close his platform show and open in halls October 5. Reports that they were having fine weather and that he had purchased a living-house truck from W. J. Weller, a moving picture man, which he will use for his office this winter.

Dr. E. L. (Larry) Barrett shoots one to guess on from Rochelle, Ga.: "I am still in the sand hills of Georgia. There hasn't been a pitch med. man—not even a tent show—in these parts for a long time. It seems to me that it takes something less than a thousand acres of land to raise a bale of cotton, and money is scarce, but there are no jam men here, or other competition, and the natives appear glad to have a clean worker and make inducements to have you stay, so really taking everything into consideration in the end a fellow is the winner. My next stand is Macon."

George Fleming has had a novel and dandy "Permit—Privilege Contract" card printed to use in his arrangements and he says it has opened several "closed" towns to him. Several kinds of locations head the blank-line spaces, to be marked which is to be used; dates and nature of business space is also provided for, and at the bottom appears the following: "This privilege is granted upon the condition that the business shall be conducted in a LAWFUL and ORDERLY MANNER. NO GAMBLING or INTOXICATING LIQUORS will be permitted. LOCATION TO BE KEPT CLEAN."

E. J. Maxey's first contribution: "I have been working in the Piedmont section of North and South Carolina all summer with my platform medicine show and enjoyed good business. One that a man working honestly and with a clean show and good remedies is welcome almost everywhere. Have met one or two 'windjammers' who boasted on not caring if their med. is 'good or bad, they can sell anything'. When the road is cleared of such salesmen then practically every town will be open to the legitimate salesman. J. B. Wilson ('cut-fast steel' man) and wife, pipe up!"

"Doc" Joe Bill's info (via our New York office) from Bellmore, L. I., to the effect that he opened there May 3 and is still going strong. Doc is representing the Nutro Medicine Company. Carnivals, according to the report received, have so burned up Long Island the past summer that the "no trespassing" sign will surely float in next summer's breeze. Northport is now closed to everything. Bay-side is charging \$100 per day and no tents are allowed inside the confines of the city. Doc says that the brilliant young romantic actor, Mike McDonald, is still "with it" and "for it" and has money in the bank.

The following was submitted by one of the best known of medicine show workers: "Medicine men who brag and blow in print are the easiest to fathom, as they are almost sure to brag about qualities they do not possess—such as big sales, wonderful money-getters and, last but not least, their 'winter pleasure trips' to Florida or California. Winter will catch most of the braggarts in a back alley room furnished for light housekeeping. Their favorite winter vacations are painting and paper hanging, doing second comedy in garages and night clerks. The real big money-getters never boast in print—they employ press agents."

From Kansas City—Dr. F. Street, of the Washaw Indian Medicine Company, piped to the Kansas City office of The Billboard that

(Continued on page 112)

## FLYING BIRDS NOVELTIES BALLOONS

- Best Make Birds, Long Stricks, Gross..... \$ 8.50
- Best Make Birds, Short Stricks, Gross..... 5.00
- Best No. 75 Transparent Balloons, Gross..... 4.00
- Red, White and Blue Cloth Parasols, Per Dozen 4.00
- Bubbling Monkeys, Per Dozen..... 1.25
- Perfume, in Glass Bottles, Per Gross..... 1.00
- Jap Blow-Outs, Per Gross..... 2.50
- One Doz. Assorted Aluminum Goods, Dozen..... 10.00
- Prize Dolls, Assorted Colors, Dozen..... 10.00
- Tissue Paper Parasols, Per Gross..... 5.00
- 100 Assort. Scappy Art Mirrors, Pocket Size, Hand Colored, Per 100 Lots..... 5.00
- 1,000 Give-Away Stum..... 3.50
- No. 60—Large Whistling Squawkers, Gross..... 3.50
- No. 60—Large Balloons, Gross..... 2.50
- 100 Assorted Novelty Toys..... 2.50
- Jazz Kazoo Whistles, Per Dozen..... .85
- 100 Assorted Knives..... 4.00
- No. 2—100 Assorted Cans..... 8.50
- No. 2—Rubber Return Balls, Threaded, Gross..... 4.25
- No. 1225—Tissue Folding Fans, Gross..... 1.50
- Running Mice, Best on the Market, Per Gross..... 4.25
- Balloon Stricks, Per Gross..... .40
- Joke Books, 25 Styles, Assorted, Per 100..... 4.00
- 100 Assorted Stage Paper Hats, Per 100..... 4.50
- 100 Assorted Noise Makers, Per 100..... 8.50
- Army and Navy Needle Books, Per Dozen..... .75

Fruit Baskets, Blankets, Aluminum Goods, Whisks, 1923 Illustrated Catalogue Free.

### NEWMAN MFG. CO.

1289-93 West 9th St., Cleveland, Ohio

NO FREE SAMPLES.

TERMS, Half Deposit. No personal checks accepted.

All Goods sold F. O. B. Cleveland.

### NOVELTIES, PAPER HATS, CONFETTI, ETC.

- No. 60 Balloons, Gross..... \$2.50
- No. 70 Balloons, Gross..... 2.75
- No. 211 Wrist Watch, Gross..... 4.50
- No. 209 Pistol Feb. Gross..... 4.00
- No. 218 Extension Scissors Toys, Gr. 2.25
- No. 142 Crook Canes, 100..... \$1.20
- No. 140 R. W. B. Canes, 100..... 2.75
- No. 312 Paper Hats, Assorted, Gross..... 4.75
- No. 306 Paper Hats, Assorted, Doz..... 1.00
- No. 172 Bulk Confetti, 50-lb. Bag..... 3.00
- No. 323 Serpentine, 100 35c; 1,000, 3.00
- No. 320 Blowouts, Assorted, Gross..... 1.00
- No. 322 Wire Beaters, R. W. B. Gr. 3.25
- No. 175 Comic Felt Hat Bands, Assorted, 100..... 2.00
- Five Whips, Gr. \$4.50, \$5.75, \$8.25 and 7.00

SPECIAL PRINTED BALLOONS FOR ALL PURPOSES AT REDUCED RATES.

Our Catalog is free, write for it.

J. T. WELCH, Chicago.

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### MOTORISTS' ACCESSORIES CO.

MANSFIELD, OHIO

### CAN MAKE MONEY WITH THESE GOODS

- Nail Files, Per Gross..... \$1.75, \$2.00, \$2.50
- Court Planter, Per Gross..... 1.50
- Sachet, large size, Per Gr..... 1.75
- Sachet, small size, Per Gr..... 1.35
- Needle Books, Per Gross..... 7.00

F. O. B. New York. Deposit required on all C. O. D. orders.

**CHAS. UFERT 133 W. 15th Street, NEW YORK.**

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Match Scratcher for the Steering Wheel. Handiest novelty yet to beat. Simply wraps on the spider. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen, \$10.00 a Gross, C. O. D. postage paid. Deposit required on all C. O. D. orders.

**JOHN LOMAN MFG. CO.**  
Box 341, Bristol, Conn.

### MAKE BIG MONEY EASY

Applying gold initials to Automobiles. Best proposition today. No experience required. FREE SAMPLES and attractive proposition. Write quick. **RALCO, 396 Harrison Ave., Boston, Mass.**

### Retails \$2.85

Real Motor Phonograph

Plays 10-in. Records. Write for prices.

Factory: **A. B. CUMINGS,** Attleboro, Massachusetts.

### Dollar Premium for 10c

Wonderful four book—150 pages, 2 large maps. Send 10c for sample. **MOTOR TOURS, Amsterdam, N. Y.**

### \$50 A DAY

SELLING GOODYEAR RUBBERIZED APRONS

\$3.25 A DOZEN, \$35.00 A GROSS. Sample, 40c, Prepaid.

Made of finest grade of Gingham and Percal checks, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price lists. 25% deposit, balance C. O. D. **GOODYEAR RUBBER MFG. CO.,** 34 East 9th Street, New York City.

### GET MY MONEY-GETTERS

and great repeaters. Carry them with other goods. **A. B. REID, 94 Mosser Ave., Akron, O. Dept. B.**



## "STAR" Self-Filling FOUNTAIN PEN

Never Fails—Holds more ink than any other pen on the market. Beautiful Gold Finish. Very flashy. Biggest Seller in the Fountain Pen Line.

With Attached Clip **\$21.00** Per Gross. Sample Dozen, **\$3.00**

**EVERY PEN GUARANTEED**

Hurry your orders to be insured of prompt shipments. One-third deposit with order, balance C. O. D.

Sterling Metal Novelty Mfg. Co.  
174 Worth St., New York City

## Fastest Seller Known

That's What Our Representatives Say of the **PREMIER KNIFE and SCISSORS SHARPENER** 200% PROFIT OR MORE.

### HUSTLERS MAKE \$25 A DAY

Simply demonstrate it and it will sell itself to every HOME, RESTAURANT, HOTEL, TAILOR SHOP, DELICATESSEN, BARBER SHOP, Etc. Pays for itself the first day in saving of sharpening cost, sells for 50c. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25c for sample.

The Premier quickly sharpens dulllest KNIVES, SCISSORS, CLEAVERS, SICKLES, SCYTHES, LAWN MOWERS, etc., to the keenest edge. Any one can use it. Handiest article in the home Highly recommended everywhere.

**PITCHMEN** — We also have an all-metal Sharpener that sells for 25c. Price to you, \$11.50 per Gross.

**PREMIER MFG. CO.**  
806-G. East Grand Blvd., DETROIT, MICH.

**MORE THAN A MILLION IN USE**

## OLD STUFF AT NEW PRICES

No. 763—Colored Shell Chains, length, 48 inches. All bright colors, clean stock. **Doz. 70c Gro. \$7.75**

No. 747—White Shell Chains, length, 48 inches, clean stock. **Doz. 65c Gro. \$7.25**

No. 5100—Flashy Seed Beads. Length, 48 inches. **Per Gro., \$4.50**

**LOOK BACKS**  
The good grade **\$1.85 per 100, \$18.00 per M**

**ED. HAHN**  
"He Treats You Right"  
222 W. Madison St., Chicago, Ill.

## AIGRETTES

(Imitation)

The kind they are all talking about. They have the flash and the class of the real article.

**\$9.00**

**DOZ. BUNCHES**  
White or Black  
Sample \$1.00

Cash with sample order. One-third amount with dozen orders.

**Jos. Weismann**  
26 Bond Street, NEW YORK CITY

## SHEBA DOLL and 50-IN. DRESS, 25c

Complete with hair and the New Creation Three-Tone Color Dress. Hundreds of different colors. Trimmed with Tinsel or Fringe (50-in. circumference). Sheba Doll, with large Plume Dress.....35c

California Lamp Dolls, complete, with large shade, and 36-in. Tinsel Dress. Each.....75c

California Doll, with Curly Hair. Each.....25c

15-Inch Kewpie Doll, with Hair. Each.....21c

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36-Inch Tinsel Double Paper Dress. Each.....10c

One-half cash, balance C. O. D. Guaranteed against breakage. Send for our new 1923 Catalogue for other Novelties and Low Prices.

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**\$5,000 Every Year**

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P. & G. PHOTO MEDALLIONS are the leaders in the field because unsparring effort has been spent to make them the most attractive, easiest selling, most profitable photo Medallion on the market today. One of the new, exclusive and important features is the packing of our Photo Medallions in individual boxes.

Don't waste a minute! Send now for full details and our complete catalog of 192 beautiful designs, including Clock Medallions.

Our FREE INSTRUCTION BOOKLET IS INVALUABLE FOR BEGINNERS, showing them how to make big money and sales from the start.

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259 Bowery, Dept. "R" New York

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Octagon shape, 7 1/2 x 6 x 3 in. Reinforced straps. Center tray, six gold-finished fittings. Two mirrors, one beveled or mirrored. Most practical light. Beautifully lined. Brown or black. By the Dozen, \$54.00. Sample, \$5.00.

Keystone shape, genuine leather, black, brown or gray. Size 7 x 5 x 2 1/2. With light. By the Dozen, \$25.00. Sample, \$2.25.

Keystone shape, moleskin. Black only. Size 7 x 5 x 2 1/2. With light.

By the Dozen, \$13.25. Six-Dozen Lots, \$11.75. Sample, \$1.50.

**Spangler MFG. CO.**  
21-Piece French Ivory Manicure Sets  
Color Embossed Keratol Cover. \$9.60 Dozen Sets.  
160 N. Wells Street, CHICAGO

## OUR NEW LINE ALLIGATOR GRAIN GENUINE LEATHER

**WARRANTED GENUINE FINE LEATHER 7-IN-1 BILL BOOKS, ALLIGATOR GRAIN, as shown.** Not to be compared with others for less money. Has full leather pockets and OUTSIDE SNAP FASTENERS. No. B-10—Black. Doz. Postpaid, \$2.15; Gross, \$22.00. No. B-11—Havana Brown. Doz. Postpaid, \$2.65; Gross, \$28.00. Write for late circular, quoting other styles. One-third deposit with order, balance C. O. D. Gross lots, F. O. B. Chicago.

**BREDEL & CO., 337 W. Madison St., Chicago Ill**

## EASY MONEY

AGENTS: Sell LOOM-RITE Felt Rugs. Quick money-makers. Size, 25x38. Excellent quality, attractive colors. Immediate delivery.

Sell for \$2.25  
Price, \$15.00 per doz.  
Bale of 60 for \$70.00  
Sample postpaid, \$1.50  
Money refunded if not satisfied.

Many other splendid rug values. Get full information about our proposition.

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## NEEDLE BOOKS

Gold and Silhouette Cardboard Covers.

No. 105—On style illustrated, 4 panels and folds like wallet. \$14.00 Gross.

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These Needle Books will bring up to 50 cents each, giving your customer a good value, at the same time giving you over 500% profit.

Self-Threading Needles, \$2.75 1,000 (100 Packages). Samples of these three items sent for 25c in stamps.

**\$17.00 Gross.** \$1.00 DEPOSIT WILL BRING GROSS ORDER, BALANCE C. O. D. We guarantee full satisfaction or money refunded.

We are Needle Specialists, handling a complete line of leatherette and plain Needle Books, Wooden Needle Cases, Machine Needles and every kind of Needle for every purpose.

**We defy anyone to under-quote us. Circular FREE upon request.**

**NEEDLE BOOK SPECIALTY CO., 2 to 20 East Fourth St., New York City**

## MONG TOI DRESS APRON

Made from Figured Mong Toi Suiting. The Latest Creation from Boston, the Style Center of the Country.

Sales in every home guaranteed. Retailers for \$6.50 to \$3.00.

Price \$18.00 Per Dozen Postpaid  
Single Sample, \$1.65.  
Write for Free Catalog.

**ECONOMY SALES CO.,**  
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## MEDICINE MEN, PITCHMEN AND AGENTS

Clean up a fortune with this nationally known and advertised Corn, Bunion and Callous remedy. On the market for thirty years. Everybody knows Honest John Products. A guaranteed remedy for Corns, Bunions and Callouses. More than 250% PROFIT, and a rapid seller. This is the first time Honest John Plasters have been offered for sale outside of Drug Stores. Your big chance to get a bank roll. If you like to make BIG MONEY FAST send us your order today. It's the greatest 25c seller over the case. Honest John comes packed in handsome 4-colored envelope—it sells on sight. \$10.00 PER GROSS. No cash necessary with order; send C. O. D. If you must see a sample, send 10c. Better send order.

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## Goodyear Raincoats

Direct from Manufacturer

**MEN'S GAS MASKS, \$1.85**  
DIAGONAL SHADE

Men's Featherweight Raincoats  
Tan or Diagonal Shades, - \$1.70  
Sizes, 36 to 48. Immediate delivery.

**BOYS', \$1.50. WOMEN'S, \$1.90**

Get our prices on other numbers. 25% deposit, balance C. O. D., or 2% cash discount for check with order.

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## Agents, Concessionaires, Umbrella Men

### The Big Seller On Rainy Days

Contained in 2x7-in. envelope. Weight one ounce. 100, \$5.00; 500, \$22.50; 1,000, \$40.00, express prepaid. 50% with order, balance C. O. D. Send \$1.00 for twelve samples. Reference: Any Bank.

**R. D. KING, 53 W. Jackson Boulevard CHICAGO, ILL.**

## Agents: \$48 a Week

taking orders for Aluminum Handle Cutlery Set. Brand new. Written guarantee with each set. We deliver and collect.

**PAY YOU DAILY**  
Steady employment. No lay offs. We need 500 Sales Agents, men and women, to cover every county in the U. S. Big money for spare time. Write for every day money plan.

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## PURE SILK KNITTED TIES

DIRECT FROM THE MILL, AT **\$3.25 PER DOZEN.** Sample Tie, 50c, Prepaid.

Write for sample today and be convinced. 20% with order, balance C. O. D.

**SUPERIOR NECKWEAR MILLS,**  
4734 N. Kimball Avenue, Chicago, Ill.  
The Home of Knitted Ties

## Agents, Streetmen, Carnival Men, Novelty Dealers, Premium Users

### BOYS' and GIRLS' SAILOR GUN

A plaything that appeals to both boys and girls. Entirely new. Popular price. Big seller. Can also be used for premium and advertising purposes. Sample, 35c, postpaid.

**KEIL NOVELTY WORKS, 241 East 9th St., Erie, Pennsylvania.**

## WANTED! Window Demonstrators and Agents

**AUTOMATIC RAZOR SHARPENER.** Guaranteed to sharpen and keep sharp old style and safety razors. Easy to demonstrate. Quick to sell, with big profits. Write quick to

**NOVELTY CUTLERY CO.**  
Dept. R, Canton, O.



# PIPES

(Continued from page 116)

he is very well satisfied with the business done by his company in all the States where he has representatives, and that covers a greater portion of them. Dr. Street further says that this is the third week he has had a show playing lots in K. C. and the returns have been very good indeed. This is a real "black and white revue", as there are four white performers and four colored ones in the show. Dr. Dean is the lecturer for Dr. Street's show and he is planning on starting south thru Missouri and Arkansas.

Box Evans breaks his silence by informing that he had been up Massachusetts way for several weeks visiting his brother, Russell, who conducts a garage at Athol. He was leaving for Chicago, then on to Seattle, where he expects to join his old "pal", Crandall. Says to tell Farrington that he will meet him on the Coast about Kamas and Tom Radway that he met his friend, Carl Archibald, at Orange. Says if George Manning has recovered from his shock (which his friends are sorry for), tell him to shoot a pipe and let it be known if he needs anything. Wants pipes from Tom Rainey, Jack Simpler, Harry Carson and others of the old school.

Jay Poland writes that the complete roster of the Henderson Show was not provided for the pipe last week unintentionally. It follows: Lester Henderson, sole owner; Alice Henderson, soprano; Edna Mae Henderson, singer and dancer; Anna Marie, the "world's smallest acrobat"; Ruth and Peggy Henderson, "just babies"; Jay Poland (the "Wild Irishman"), lecturer; U. R. Sharver, comedian and producer; Bill Scott and Ethel Belmont, novelty musical acts; Peggy Edwards, Perry Stewart and Fred Lambert, jazz orchestra; Bill Dunn, prop; Earl R. Ford, horse ransman; Paul Bencher, electrician. The show moves on tracks, with three large touring cars and a roadster.

From Ed Frink: "I joined Al and Bertha Bennett. Was with them seventeen years ago in Nebraska. I left Fort Worth, Tex., early in July and drove thru in my 'limousine' (the same being turned out in Detroit by a very prominent and popular manufacturer) by way of Muskogee, Ok.; St. Louis, Mo., and Springfield, Ill., into Iowa. We closed our tent show in Iowa August 18 and drove to South Dakota and opened in halls. The Bennett Sisters left for their home in Earlville, Ia., September 1, to attend school. They are greatly missed by the entire company, as they are superb singers, dancers and musicians. Business is fair and we are booked into the holidays. Following is the present company roster: Al and Bertha Bennett, Ed C. Conklin and Ed Frink."

The following list of names was sent in last week: Sam Frank, Percy Holliday, Dr. W. S. Richardson, Lester Patterson, Abe Harris, the Four Stone Boys, Eddie Rinas, Chas. Goodman, Goo Goo Davis, Jack Martin, H. K. Bascom, Johnny Rich, George Blaisdell, Eddie Maft, Chas. Pike, Chas. Feldman, Kid Blake, Harry Berkshire, "Reading Dutch", Howard Barry, George Black, Sam Gets, George Bloomfield, Pop Jones, Eddie Meehan, George Ladue, Kid Peck, Harry Armstrong, Eddie Becker, John McBride, Walter Stoffel, Doc Ayers, Frank Wardell, Stepping Stoffel, Chas. Rinas and Dick Hosenbe. There was but one sheet of paper and with no explanation. It was mailed at Reading, Pa., and as the date coincided it possibly meant that the boys mentioned were there for the fair. (Whatsay, George?)

Ed R. Foley piped from Adena, O.: "I made the Wheeling (W. Va.) Fair, but on account of an oversupply of rain I did not get to work much. There were several other pitchers there. Left there on Friday and went to Seio, O., and did good. At Cadiz, O., I worked on the courthouse steps with good results and a fine place to work. Doc Kellum, the tablet man, arrived there Sunday and we had a nice visit. He left Monday morning for Smithfield and Flushing, O. I went to Ramseyville, where I did nicely, and arrived here today (September 11). Will work here tonight and at Mt. Pleasant, Dillonwall, Yorkville and Bellair the remainder of the week and then into home, Cambridge, O. I will get my wagon (which I had rebuilt) and horse and start out for the hills and hollows of Noble, Washington and Morgan counties (Ohio), to stay out until Christmas."

It's not a matter of performers and managers "scrapping" each other regarding the advancement of transportation money to join, nor managers not paying for services. It's more a matter of honor on both sides. These are personal affairs and if one accepts the risk (this since one performer wrote that he was paid off with a check and the bank "protested" it—he still being minus the \$30 salary), there is a chance of one saying: "He shouldn't have done it," etc. The main effort should be to not have occurrences of a dishonorable nature (such as not joining after receiving transportation money—bum check giving, etc.). It is often convenient for performers to receive "joining" money, and it is also greatly helpful sometimes for a manager to have his people hold off having their salary laid on the line at an appointed time weekly—this tides over bad weeks quite often. But receiving money under false pretenses and the giving of bum checks on banks puts the offender in a helluva predicament if the case is properly handled—as it should be.

Notes from Cleveland (September 8)—Dr. Andrew Rankin has had a very good season on lots. He is at the corner of Union avenue and 105th street for the next eight days and has been playing to excellent gatherings. Joe Sauer, 52 years "young", an old-time medicine show performer—with the "Kicks" in their early days—joined the Rankin Show last week. Joe is still hale and hearty. Dr. Rankin will close the middle of October and go to either Florida or California for the winter, leaving his laboratory in the hands of his son. Mike Whalen left here last week after spending six weeks in the city to good business and will winter in Texas. Dr. Harry Chapman is still at the old stand. Says he received a letter from his old friend, the Irish doctor (of Shaunrock (Ire.) fame), Thos. P. Kelley, who has



# GOODYEAR RAINCOATS

**GAS-MASK RAIN COATS—**  
These Coats are made of superior quality Bombazine Cloth, rubberized to a high grade XXX Red India Rubber. Every coat is fully cut, all around belt, take on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

**INDOCORD BRAND RAINCOATS—**  
These coats are made of whipcord cloth, GUARANTEED waterproof. Can be worn rain or shine. Very serviceable. None genuine without our trade-mark. Men's Sample Coat, \$2.50.

Prompt shipments direct from factory.  
25% on deposit, balance C. O. D. Cash or money order only.  
Write for our complete catalogue of Men's, Women's and Children's Raincoats

A Full Line of Rubberized Household Aprons (all colors) \$16 Gros., \$3.25 Doz

# Goodyear Co. INC.

AGENTS WANTED Dept. B, 529 Broadway, New York City  
NOTE: NO CONNECTION WITH ANY OTHER CONCERN USING SIMILAR NAME.

# Gregory Toy Balloons

Boost Your Balloon Business With Our New FAST-COLOR TRANSPARENT GAS BALLOONS

Brilliant, clear colors and fine, dependable quality. Colors absolutely will not come off on hands or lips.

You get better value from us because we supply you direct from our factory, eliminating the middleman's profit. Send us your order today.

No. 70 Gas Transparent	3.00
(Easily inflates 80 cm. in circumference.)	
No. 90 Gas, Transparent	3.50
(Easily inflates 100 cm. in circumference.)	
No. 120 Gas, Transparent	6.50
No. 150 Gas, Transparent	9.00
No. 45 Transparent	1.75
No. 60 Air, Opaque	2.25
No. 70 Air, Opaque	2.75
No. 60 Gas, Two-Color	2.75
No. 70 Gas, Two-Color	3.25
No. 70 Gas, Two-Color, Patriotic Designs	
Two Sides	3.75
No. 70 Gas, Mottled	3.50

PRINTING: Stook Cuts, one side, 25¢ per Gross; two sides, 50¢. Advertisements necessitating special type setting, one side, 50¢; two sides, 75¢.

We offer many other popular sellers. Get our complete price list and booklet, illustrated in colors. Sample outfit, containing complete assortment, sent postpaid upon receipt of \$1.00.

THE GREGORY RUBBER CO., 144-146 N. Union St., AKRON, OHIO

been working in Canada nearly all season to very satisfactory returns, at present in Ontario. Dr. Kelley has a fine home in Detroit, in which city Mrs. Kelley is in the real estate business and doing well. Sunshine Fairchilds, buttons and garters, returned to Cleveland last week and is working doorways and shops and says: "Why don't Joe Brennan shoot a pipe?" George F. Howard, the old-time med. comedian, is doing nicely with his remedies—and says if "Bill" don't spend his next vacation in Cleveland the oldtimers here will—but just wait and see!"

P. C. Henry expresses his opinion, writing from Janesville, Wis.: "I noticed the 'defense' offered from the brother from Minnesota in reference to giving presents with medicines. That system listens mighty nice to the towners, but we of the fraternity know that a real medicine man does not have to give presents or work any 'system' to sell his goods—if the goods are worth a ——. I know from following these gentlemen of system that they have, by their operations, 75 per cent of the good towns in Wisconsin, Illinois and Minnesota. If they don't believe it, just try to book a medicine show into such towns as Woodstock, Crystal Lake, Marengo and Genoa, in Illinois; Clinton, Walworth, Elkhorn, Delevan, Stoutenot, Broadhead, Darlington, Richland Center, Verona, Sparta, Tomah, Wisconsin Rapids—in fact, about 75 per cent of the one-goods med. towns. They 'don't it' to the fellows in Texas—so look out (mind your step) or some of the Northern States will follow suit. It's well and good to try and 'kid' oneself about your 'work', but those 'system' workers all know it's rotten, and several have admitted to me—but they hide behind the fact that some of the 'other fellows are doing it, why not themselves?' I don't want to take up more space, but if the medicine men want to keep going in their chosen vocation they better get together and make some of the fellows stop burning up territory."

## CASEY ALMOST GOT THE "FEVER"

Wichita, Kan., Sept. 11.—The John T. Wortham Shows, en route from Bethany, Mo., to Childress, Tex., arrived here at 11 o'clock yesterday morning. Altho on the road more than twenty-four hours, with a like number of hours of riding ahead of them, the entire troupe was in excellent spirits and enjoying the layoff. The J. T. W. train is an example of a "25-car show on a 30-car train." The train was loaded to capacity and was loaded by an expert—whatever he is. The old "gang" was all there and many salutations were shouted to the writer. Mrs. Wortham had just rejoined the show, arriving from Chicago, where she left the younger Johnnie Wortham in a hotel.

There was no "itching of feet" as the writer milled around thru the train and met the folks (the "bluebirds" were unusually dumb), but when a lot of friends have been met up with after several months' absence, and as good a bunch as was on this train, it

would be strange indeed if a longing to be "back home" did not steal over the mind. The "longing" was there strong, and in all probability if the writer was not tied up with a job that will hold him for a while there would have been an addition to the staff of the John T. Wortham Shows.

John T. buys more hats than any man in the business. About three weeks in his limit for a "lid", and while in Wichita he purchased another, while "Jim" Schneck laid in a supply of neckties.

One of the pleasures of the visit was the meeting of an old friend, Henry Knight. Henry has the dining car and the visit took the mind back to those happy days of the old "No. 1", when he had the car on that show, after he closed his famous gathering place in the Oriental Hotel in Dallas.

Johnny Wortham is forging to the very front of the carnival business. He has a fine complement of attractions and to his "garden of rides" he has added a caterpillar. He will play West Texas fairs and some outside Texas and next year will be hard heard from more frequently.

## REISS SHOWS IN MISSOURI

Playing Several Consecutive Fairs in the "Show-Me" State

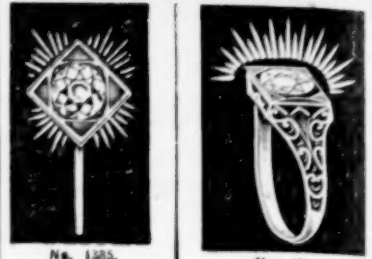
Sikeston, Mo., Sept. 12.—Since contributing their last show story about Sedalia the Nat Reiss Shows have played Lawrence, Kan., and then Ottawa, Kan. In regard to Lawrence, the least said is best. At Ottawa the grounds were larger and better. Thursday, the "big day", about 5 p.m., it rained and the day was spoiled, otherwise the date would have been considerably better than it turned out to be. Secretary Pete Elder did everything in his power to make the shows' visit a financial success, but when the people will not spend that lets him and every one else out.

From Ottawa the show made the big jump of the season, 583 miles, via the Missouri Pacific, to Sikeston, Mo. Leaving Ottawa on Sunday morning at seven, the train did not get into St. Louis until eight o'clock the next morning, and arrived at Sikeston about 11 Monday night. The cars were immediately unloaded and everything was in readiness about three o'clock Tuesday afternoon, the fair proper not opening until today. Last night's business did not amount to much, but today is Children's Day and from all appearances and reports it is the biggest opening day in the history of the fair and great credit is due Secretary L. C. Blanton, Jr. The shows and rides are doing a nice business, but the concessions as yet have not got started. This fair has in the past been recognized as a good concession date and it is hoped that they will get a good break.

Chas. P. Smith, during the illness of General Agent Coleman, will take charge of the advance, along with the advice and suggestions of Mr. Coleman. Mrs. Smith and her son Paul will remain back with the show for the time being. Charlie Sweet, formerly with the Morris & Castle Shows, is now in charge of the Wild West and is doing nicely.

From here the show will play Cape Girar-

# LOOK THIS ONE OVER



No. 1285. Silver finish. Set with fine cut 2-K white stone brilliant, channeled mounting, each on a cord.  
PER DOZ., \$175.  
PER GR., \$18.00.

No. 461. Silver finish. Set with fine 2-K white stone. Raymolded top to match Bear Pin.  
PER DOZEN, \$175.  
PER GR., \$18.00.

## BIG SELLING NUMBERS

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404-406 South Wells Street, CHICAGO.



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MAKE \$20.00 TO \$25.00 DAILY.

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300 transfer monogram letters in three of our most popular styles, with eight borders to match and complete working outfit only \$3.95; or save time and money by purchasing our Special \$10.00 Offer, containing 1,000 letters and complete working outfit. Send money order or certified check.

Outfits sent C. O. D. upon receipt of \$1.00 deposit. Please specify the outfit you desire.

## TRANSFER MONOGRAM CO., Inc.

Dept. L, 10 Orchard St., NEWARK, N. J.

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Postcard Men, Novelty Dealers  
We have the biggest hit of the year. This card is a knockout. Send 12 cents in stamps for sample H. & H. NOVELTY CO., 40 East 19th St., New York City.

## YOU CAN MAKE MONEY

and build up a permanent business selling Geiger's Health Builder in your town and surrounding territory. Geiger's Health Builder purifies the blood, strengthens the nerves, tones up the system and is a reliable remedy for most of our common ills. It is made from Nature's herbs and roots and tastes good. Sells at \$1 a package. Send \$5 for sample package, or \$10 for 25 dollar packages, postpaid.  
GEIGER CO., 6540 N. Maplewood B Ave., Chicago, Ill.

## Every Man Wants the "HATBONE"

A backbone for soft hats. Keeps your hats in shape. No sagging and kinking. Holds the crease. Price \$2.10 per Dozen. Sample mailed for 15¢.

**JUNG-KANS MFG. CO.**  
Celluloid Advertisives Division,  
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denn, Poplar Bluff and Caruthersville, consecutively, all in Missouri and fair dates. According to the present plans, the show will remain out until the second week in November and will then ship into winter quarters at Streator, Ill., where a lease for five years was signed last spring. All of which is according to an executive of the above shows.



# Additional Outdoor News

## "CHILDREN'S DAY" BIG

### World at Home Shows Have Good Start at Covington, Va., Fair

Covington, Va., Sept. 12.—With fair weather prevailing the Alleghany County Fair opened yesterday with the World at Home Shows furnishing the midway attractions. While the opening day was a little below the total of last year the shows and rides the concessions about held their own. Today business has more than quadrupled that of yesterday and the night play is yet to come.

Irving J. Polack once more demonstrated his ability and the midway this week, even on this fair ground, which is the smallest in the circuit, is laid out both from a standpoint of beauty and for expediency in handling the crowds.

Today was Children's Day and it seemed that every child in Alleghany County tried to be the first one on the fair grounds. By noon the grounds were crowded and when the grownups started pouring in, early in the afternoon, it appeared that for once Secretary Thomas H. McAuley's inclosure would be taxed beyond capacity.

Among the distinguished visitors today were Secretary W. K. Tabson, of the Greenbrier Valley Fair, at Lewisburg-Ronceverte, with Mrs. Tabson, and Secretary Charles B. Ralston, of the Shenandoah Valley Fair, at Staunton. Mr. Ralston is also secretary of the Virginia Association of Fairs, on which circuit this organization is now playing.

The Shenandoah Valley Fair last week at Staunton was a "red one," despite rain on two of what would have been big days. Wednesday ("Staunton Day") was the "big day," business houses in the city closing at noon. The concessions probably enjoyed a better business than they did last year, and the shows more than held their own. It was the second year for the Polack organization at the fair and many pleasant acquaintanceships were renewed. Every courtesy possible was extended the Polack staff by Mr. Ralston and his assistants. It was a long haul off the lot in Staunton and a dislike of Staunton teamsters and truck men to work on the Sabbath also added to the handicap. However, it was a short run and everything was up and ready for the opening of the fair here.

Last week the organization was badly handicapped by bad colds and coughs. Mrs. Orleton Collins was stricken the worst and Wednesday afternoon had to be taken to the hospital in Staunton, where she still remains under care of a physician, altho she is recovering and will rejoin the show at Lexington, Va., Monday. The show's general treasurer, Cecil Vogel, one of the hardest working attaches of the organization, was compelled to be absent from the office today, with what was apparently a malady termed "devil's grip." The diving girls in Lucille Anderson's Water Circus experienced bad water in one of the recent towns, and as a result Mrs. Inez Wood and Mrs. Bill Cull suffered several days with terrible catches. Next week the shows play the fair at Lexington, Va.

CARLETON COLLINS  
(Press Representative).

## AFTER THOUGHTS

### On Canadian National Exhibition

By WILLIAM JUDKINS HEWITT

Our prediction that the total attendance would reach 1,500,000 missed the mark by only 1,000. Had it not rained Labor Day and parts of Friday and Saturday there is no doubt it would have gone far beyond the mark set. The Johnny J. Jones Exposition, by the way, beat its previous record by a gross of several thousand dollars.

John G. Kent and the directors had hardly closed the gates on the final night before they turned face about for plans for season 1924. As for the slogan, they feel confident Joe Hay will provide a suitable budget of them for consideration, one of which will be selected and carried to the nations of the earth by word of mouth and the press—they do talk about this exhibition.

Robert L. Bixby had the first section of the Jones train on its way to London, Ont., early Sunday morning, and by the time the second section arrived at three twenty p.m. many of the attractions were up on the London fair grounds. H. G. Traver, of the Traver Engineering Company, Beaver Falls, Pa.; Charles Vanderlip, of the Winnipeg Exhibition, and the writer rode the second section and dined on chicken as the guests of Mr. and Mrs. Johnny J. Jones and Junior.

Among the concessions noted were several exclusive novelty stores which carried large assortments. They did well. Neat and attractive "frameups", all of them, and they say novelties do not go—all wrong. Everybody seemed to have a balloon or balloonship.

One of the fat men in Jones' Congress of Fat People got many laughs by telling the customers that his father had to roll him to school when he was seven years old. Mabel Mack's Wild West did a phenomenal business, on the big days especially. The attractive "mountain" front proved quite a magnet for public interest and disproved some criticisms that it would hamper the proper presentations of the ballyhoos.

Hiram Myers, formerly of the Nebraska State Fair, was one of the late visitors and was accompanied around the midway by Eddie Owens, of the Jones Exposition.

Literature for the Royal Winter Fair to be held in the Coliseum for the second time was liberally distributed. The dates are November 30th. Admission, 25 cents.

Charles L. Carrier, contracting agent Maple Leaf Attractions, was for nine years with Johnny J. Jones. He had a good time and put out many copies of a neat little booklet advertising his shows.

Mrs. Steve A. Mills had two nicely framed booths in the center of the north part of the midway from which she dealt out horseshoes and the like. She is a regular fixture at this

exhibition. Said she would return home to Catskill, N. Y.

J. C. Wood, the "bee king", who worked in W. F. Palmer's circus side-show, entertained patrons pleasantly with his lecture and fondling of honey bees.

George Whitmore, assistant to R. K. Goeko, treasurer of the Johnny J. Jones Exposition, is a very accurate boy and economical to the extent that he turns out the electric lights in the office wagon when they are not in use.

George W. Hollins reminded us that consistency is a jewel. So we ask why were those ranshackle old peanut curts permitted on the midway by the concession department of the exhibition.

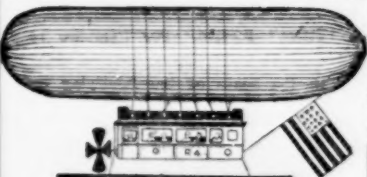
W. M. Ewing, bandmaster for Johnny J. Jones, will probably play some resort daces this winter in Florida.

Saw walking (set) pieces of fireworks in front of the grand stand which were indeed novel and laughproducing.

## MAIN CLOSES OCTOBER 2

The last route card received from the Walter L. Main Circus indicates that the season will come to a close at Havre de Grace, Md., October 2, and winter there.

## JIFFY AIR SHIP SIGN---FASTEST SELLER OUT



IT'S YOUR LAST CHANCE TO GET \$18.00 FREE. A \$42.00 OUTFIT OF FAST SELLERS FOR \$9. YOUR PROFIT \$33. YOU CAN EASILY SELL THEM IN FIVE HOURS.

10,000 sold in two weeks. Rhodes sold 49 in one day and cleared \$54.75. YOU CAN DO AS WELL. It's the flashiest changeable letter sign merchants have ever seen. THEY BUY ON SIGHT. Prices: 12 by Express, with 3,580 Letters, \$9. RETAIL for \$2 each. YOUR PROFIT, \$15.

FREE To introduce the new Air Ship Sign, we will give with each dozen ordered 12 of our celebrated No. 4 SILVERLINE Signs that retail for \$15. YOU WILL clear over \$30 in a few hours on a \$2 INVESTMENT. NO C. O. D. Shipments—CASH with order.

PEOPLES MFG. CO., Dept. B. B. 564 W. Randolph Street, CHICAGO, ILL.

## ELECTRIC FLOWER BASKETS FOR THE FAIRS

If you want a bank roll, cash in now on the popularity of this sensational concession item.

OUR BASKETS ARE EQUIPPED WITH PLATINUM FILLED ELECTRIC BULBS

Do not confuse with the ordinary Christmas Tree Bulbs which burn out very quickly. Our patented Lamp will positively not burn or scorch the flower.

Flowers in our Baskets cover the light completely, giving a beautiful transparent effect.

Our Electric Flower Baskets are best because they make the biggest flash. Their attractiveness draws the crowd. When baskets are lighted in the evening they make the most beautiful flash you ever saw.

Each Basket made of imported straw braid and red, beautifully painted in bronze colors. Each flower is equipped with new improved electric light bulb and positively will not burn or scorch the flower. Flowers and lights are interchangeable. Patented under No. 13250. Six feet of cord, plug and socket all complete with each Basket. Each Basket is packed in an individual box, all complete, ready to place on your stand.

WE also have other Baskets (NON-ELECTRIC) in many sizes, from \$4.50, \$10.00, \$12.00, \$15.50 a Doz. Exceptional Values.

Write for our illustrated catalog. 25% with order, balance C. O. D. Sample sent at individual prices shown above.

OSCAR LEISTNER, Manufacturers, Etab. 1900.



SHOWING ROSE DETACHED. The above Basket, 6 lights, 22 inches high. PRICES: Each. Dozen. 3-Light Baskets, 19 in. high.....\$2.95 \$33.00 4-Light Baskets, 19 in. high..... 3.50 39.00 5-Light Baskets, 22 in. high..... 4.00 45.00 6-Light Baskets, 22 in. high..... 4.50 51.00

## BARR BRAND BALLOONS



The Barr Rubber Products Co. Sandusky, Ohio THE BARR RUBBER PRODUCTS CO., Sandusky, Ohio, U. S. A. Manufacturers of High-Grade Toy Balloons.

Advertise in The Billboard—You'll Be Satisfied With Results.

## GOLDEN SHOW IN TENNESSEE

Golden Bros.' Circus, after a successful tour of the Eastern States, is now in Tennessee and headed west, reports O. A. Gilson with the show. Business has been very good. Adolph Hilderbrunner and wife joined recently. The former is a well-known wild animal trainer, working many feature acts. His wife works a number of wild and domestic animal acts. Mr. and Mrs. Walter Johnson are recent additions, the former taking charge of tickets and the latter riding menage and doing a dance in the "spee". Polly M. Zuke is an addition to clown alley.

Mrs. Tessie Falkendorff is scoring with her leopard and puma act. Milt Taylor, producing clown, with his clown act department and other numbers, gets his share of applause. Soldier Johnson has the elephant act going nicely. James Richardson, trick and fancy rider and rope spinner, has joined Carl Bruce's Wild West. Chas. Fulton left to join his wife in San Antonio, Tex. J. D. Longnecker and Hal Casey are new members of the writer's band.

## SUPPLY MANY OUTDOOR ACTS

Roston, Sept. 12.—The Walter & Romm Booking Exchange is supplying outdoor feature attractions for the following fairs and events: Greater Lynn Fair, Lynn, Mass., September 12 to 15; Medford Carnival, Medford, Mass., September 12; Elks' Carnival, Milford, Mass., September 12 to 15; Groton Fair, Groton, Mass., September 27 to 29; Acton Fair, Acton, Mass., October 3 and 4, and the Men's Apparel Show to be held at Mechanics' Building, Boston, in October.

## ANNOUNCEMENT

### BIG REDUCTION IN PRICES

SHEBA DOLLS, \$35.00 Per 100 with Flapper Plume and Dress,

With Extra Large Size Flapper \$40.00 Per 100 (Corenon) Plume and Dress...

WITHOUT PLUMES, \$20.00 PER 100. Packed 50 to a Barrel.

35c 35c



CALIFORNIA CURL DOLL, with long curly hair and Tinsel Band, \$25.00 per 100. With Flapper Plume Dress, \$45.00 per 100. With Extra Large Size Plume Dress, \$50.00 per 100. Write for new Circular and Price List. Prompt service. One-third deposit with order.

PACINI & BERNI Day and Night Phone, Monroe 1204. 1424 West Grand Avenue, CHICAGO, ILL.

## CAPT. C. W. NAILL'S Louisiana Special

Leaves Bigelow, Ark., Sunday, Sept. 23. Troupers wanting to work this winter, climb aboard.

WANT—Experienced Operator for new Big Eil.

WANT—Concessions for Louisiana Fairs. Also Shows of merit.

C. W. NAILL, - - Bigelow, Ark.

## Colored Musicians WANTED FOR

## John B. Cullen's Magnificent Minstrels

Good Piano Player; preference given to one who can double some instrument in band. Good, strong Cornet Player and other Musicians to join at once. CAN ALSO USE good Comedian; must be both a singer and dancer. Berth to yourself; no doubling. Address JOHN B. CULLEN, care T. A. Wolfe Shows, Washington, D. C.

LAYS FLAT as Base or Stand. RADIO STROPPER COMPANY. 63 West Chicago Avenue, CHICAGO, ILL.

GO INTO BUSINESS for Yourself. Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything and show you how. Big explanatory book, "The Open Door to Fortune", Free. Write for it today. Don't put it off. W. H. LYER RACSDALE, Drawer 62, EAST ORANGE, N. J.

START AND YOUR OWN BUSINESS OPERATE and acquire financial independence. Openings everywhere. Either men or women. We furnish everything and show you how. Big explanatory book, "The Open Door to Fortune", Free. Ask for it now. National Scientific Laboratories, 21-B, Richmond, Va.

AGENTS "TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00 and sells handsomely as a bargain price, \$1.50. Send 50¢ for sample package today and prices in quantity lots. NEW YORK STATE TRADING GOODS CO., 53 East Houston Street, New York.

## ROSE KILIAN SHOWS WANT TO JOIN AT ONCE

Versatile Performers. Clown, Trap Drummer and other Musicians. BOSS HOSTLER that can get wagon show over the road. Route: Greenville, Sept. 21; Lowndes, 22; Zalma, 24; Brownwood, 25; Lora, 26; All in Missouri. SHOW RUNS ALL WINTER.

The word "Billboard" in your letters to advertisers is a boost for us.



PATRICK COLLINS, M. P., Gondola Works, Walsall, England

HAS A

# BIG AMUSEMENT PARK

Comprising 20 acres of picturesque ground, with Hotel, Miniature Crystal Palace, Lake, supplied with water and electric power, at SUTTON COLDFIELD near BIRMINGHAM—TO BE DEVELOPED.

SUTTON PARK is the GREATEST PLEASURE and EXCURSION CENTER of the MIDLANDS. No other attraction comparable within 100 miles. Population of TEN MILLIONS in easy train, tram or bus journeys.

**A GREAT SHOW PROPOSITION—Space to Let for Rides, Coasters, Figure Eights, Etc., Etc.**

**Prepared to Negotiate on SHARING TERMS**

A great opportunity for original tackle and initiative in showmanship. Send applications, terms, photographs to **PATRICK COLLINS, M. P., Gondola Works, Walsall, England**

## WISE & KENT SHOWS

Can place for Charlottesville, Va.; Fredericksburg, Va.; Elizabeth City, N. C.; Edenton, N. C.; Winton, N. C., and five other Fairs to follow:

One more Bally Show to feature.

Single Pit and Grind Shows of merit.

Legitimate Concessions, come on; can place you.

Can place Whip, Caterpillar, Seaplanes or Motordrome. John Hutcherson wants two All-Day Grinders for his big Ten-in-One. Salary all you are worth.

This Show is now carrying three Rides, seven Shows and forty-five clean Concessions and Prof. J. Lapore's Ten-Piece Concert Band, with two Free Acts. Secretaries of Southern Fairs and Celebrations, come and look us over. Have a few open dates. A good Show to do business with. Ask Secretary Fletcher of Harrisonburg and Secretary Dingledine of Woodstock, Va., and our friend, Tom Cannon.

Charlottesville, Va., Fair, September 18th.

Fredericksburg, Va., Fair, September 24th.

All address DAVID A. WISE, Mgr., Wise & Kent Shows.

## Houston Industrial Fair

NOVEMBER 1 TO NOVEMBER 12, INCLUSIVE

12—DAYS AND NIGHTS—12

2 SATURDAYS, 2 SUNDAYS AND ARMISTICE DAY

All concessions open, no exclusives. Houston is a booming city of 200,000. WORTHAM WORLD'S BEST SHOWS play this date.

J. D. NEWMAN, Secretary, Majestic Theatre Bldg., Houston, Texas.

## Wanted for Alpena, Mich., Fair

SEPTEMBER 25-26-27-28

One more show. Can place all kinds of merchandise wheels, except blankets. Grind stores that will work for a dime. No grift or percentage wheels. Here is your opportunity for your winter bankroll. Come where you will get good treatment. Wire or write

LIPPA AMUSEMENT CO., Alpena, Michigan

## Aluminum Prices Smashed!

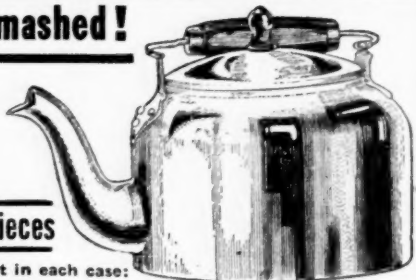
**50¢**  
EACH

60 Pieces—\$30.00—60 Pieces

Here's what you get in each case:

5 Tea Kettles (5-Qt. size)	5 Water Pitchers (2-Qt. size)	5 Mixing Bowls (5-Qt. size)
5 Preserve Kettles (6-Qt. size)	5 Panel Sauce Pans (3-Qt. size)	5 Pudding Pans (3-Qt. size)
5 10 1/4-in. Round Dbl. Roaster	5 Percolators (8cup)	5 Fry Pans (8-in. size)
5 Handled Celanders (9 1/2 in.)	5 Convex Kettle and Cover (3-Qt. size)	5 Sets of 3 Sauce Pans (1, 1 1/2, 2-Qt. in. Each Set)

TOTAL 60 FLASHY PIECES—COST 50¢ EACH—CASE COSTS \$30.00—\$8.00 with order, balance, \$22.00, C. O. D. We guarantee shipment same day order received.  
CENTURY ALUMINUM CO., N. W. Corner Jackson & Wells Street, CHICAGO



## RANDOM RAMBLES

By WILLIAM JUDEKINS HEWITT

The "fittest" survive. For liars we have no use.

Off with the heads of the falsifying press agent. Outside of not being a liar he should also be dignified.

This will start something. A first-class thirty-car carnival will do at a good fair \$10,000 for every 100,000 attendance. The law of average works in all lines of business. If anyone can prove anything contrary to the above or can show any substantial argument we will be pleased to hear from you and print what you have to say.

Would like to hear from fairs, carnival managers and treasurers on the above, and dare anyone to produce any instance where money spent for midway amusements runs over ten cents per capita attendance.

J. Gordon Bostock—We welcome you back to the outdoor amusement field.

Some big carnival would do well to get acquainted with the various musical organizations and bands of Mexico, Cuba, Porto Rico and the Central American countries. You men will have to augment your attractions with international features. Dr. Frank Crane in speaking editorially of internationalism should not have overlooked the "internationalism" existing in the amusement world.

Everyone seems to be building new rides. Why don't some build some shows? Surely they are needed.

George L. Dohy's is receiving a world of praise from showmen, press and public alike for the high quality of the attractions he presented at the New York State Fair at Syracuse. One of the newspapers there described the "caterpillar" ride as "chairs on wheels romping over hills."

Doc Waddell—If a carnival can do \$35,000 gross in one bad-weather day how much will it do on a good day? Bunk!

Robert L. Lohmar—This writer heartily endorses the plan you outlined to him at Toronto for the operation of the Morris & Castle Shows for season 1924.

The name of George L. Dohy's has been added to the concessionless carnival list for next season. What say ye, George L.?

If C. Frank Stillman builds that new show planned by Johnny J. Jones for next year the carnival world will surely see something big and new.

A big European carousel made in Germany will be brought over this winter. Wonder who will get it.

H. F. Maynes—Tell us about the new ride and mechanical show you are credited as being inventor of.

W. C. Fleming—You are cordially invited to the convention which meets in The Billboard office every day.

You never saw an elephant walking on stilts. We know a trainer who is going to teach a "bull" to do that very thing. A novelty? Yes!

The entire outdoor show world is going to meet in Chicago the first week in December. Get ready to go and go. On TO CHICAGO.

Oscar C. Journey has a big thing on for Philadelphia. You will get the story soon. No premature publicity suits Oscar C.—wise boy!

A feller said to us at Toronto: "If they get any more automobiles in Kansas there will soon not be enough ground space to plant crops." If all the showfolk who say they are going to winter in Florida go, what will happen then?

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

## AGENTS WANTED

Make it snappy. Get in on a real live Holiday line. Sells like wildfire. Beautiful samples. Consists of Piano Scarfs, Table Scarfs, Dollies and Pillows. New and different. Not machine made, but are hand painted. Five of our best numbers costing \$7.50 sent postpaid for \$6.00. Opportunity to start in on making a pile of money for yourself. If samples sent you do not satisfy, money will be refunded. Send for them right away. Action is needed. Territory going fast.

BRADFORD & COMPANY, INC.  
St. Joseph, - - Michigan

## SUNSHINE EXPOSITION SHOWS WANT

Capable Talker for Minstrel, Athletic People, Couple for Snake Show, Manager to take complete charge Five-in-One Show. Eight good Day and Night Fairs and Celebrations. Concessions, come on. Wire at once. Tennessee Valley Fair, Tuscumbia, Ala., week September 17th to 23rd.

## Wanted Bookings for Southern Tour

Have Merry-Go-Round, Ferris Wheel and few Concessions. Write or wire

S. C. EDSON  
241 W. 42nd St., New York City

## FOR SALE C. F. Zeiger United Shows

This is the best equipped and best money making piece of Carnival property in America. Show all organized and running. Just the right size to take South for the winter.

C. F. ZEIGER,  
Jefferson, Ia., Sept. 17-21; Kingsley, Ia., Sept. 25-28; Stuart, Ia., Oct. 1-5.

## WANTED MERRY-GO-ROUND, FERRIS WHEEL

And Legitimate Concessions for combined County Fair and Rodeo. October 17-20, 1923. COMANCHE COUNTY FAIR ASSN., Coldwater, Kansas.

## CURIOSITIES FOR SALE

Siamese Twin Babies in the Bottle, \$35.00; King Tut Egyptian Mummies, \$35.00; Two-Headed Baby in Bottle, Mermaid, Devil Child, Two-Headed Giant and others. Ready to ship with or without banners. List Free. NELSON SUPPLY HOUSE, 314 E. 4th St., So. Boston, Mass.

MIDGET HORSE 28 in. high, 70 lbs. \$100. Perfect as a statue. Guaranteed sound. Built like a Kentucky thoroughbred. FRANK WITTE, SR., P. O. Box 186, Cincinnati, O.

Thank you for mentioning The Billboard.



No. 905—GLASS POST CLOCK, German imported, 10 1/4 inches high. \$4.75  
 No. 6013—Same style and height Clock as above. Ivory finish casing and frame. Good movement. A wonderful finish. \$4.00

No. 39/20—CAST METAL CLOCK. Silver finish, 16 inches high, 10 inches wide, 4-inch Clock Dial. Flashiest Clock on the market. None prettier. Packed in individual cartons. \$5.00

No. 10—20-IN. OVERNIGHT CASE. Silk finish lining. Fitted with 10 useful necessities. Large handled mirror. Packed 6 to a carton. \$4.25  
 No. 12—Same Case, smaller handled mirror. Packed 6 to a carton. Each... \$4.15

No. 825—MAHOGANY FINISH CLOCK, 14 1/2 in. wide, 7 1/2 in. high. Packed 25 to the Case. Price, Each \$3.00  
 WHITEHOUSE CLOCK, 5 in. high, 8 in. long. Guaranteed movement. Packed 50 to the Case. Price, Each \$2.15  
 Solid Case Lots, Each, \$2.00.

WE GIVE IMMEDIATE SERVICE. WE KNOW WHAT IT MEANS TO DELAY ORDERS

Plume Doll, movable arms. Dozen... \$6.00  
 Packed 6 Dozen to the Case. Each Doll in an individual Carton. Painted Shoes and Face.  
 Plume Doll, folding arms. Dozen... 5.75  
 Packed 12 Dozen to the Case. Each Doll in an individual Carton. Painted Shoes and Face.  
 No. 16 1/2—Wood Fibre Sweetie Dolls, 16 in. high. Hoop Skirts and Bloomers. Tinsel Trimmings. Packed 6 Dozen to the Case. Case Lots, Dozen... 7.50  
 No. 16 1/2—Same Doll, with Marabou Trimmings. Case Lots, Dozen... 8.50

Beacon Wigwag Blanket, 60x80. Each... \$3.50  
 Packed 30 to the Case.  
 Beacon Jacquard Blanket, 60x82. Each... 3.50  
 Beacon Rainbow Blanket, 60x80. Each... 3.75  
 Beacon Crib Blanket, no border, 30x10. Doz. 7.50  
 Beacon Crib Blanket, with designs, 30x10. Doz. 8.50  
 Wm. A. Rogers 26-Piece Set. Each... 3.90  
 (We do not use steel knives in these sets.)  
 Flat Leatherette Cases for Rogers Sets. Each... .50  
 8-Qt. Aluminum Panel Kettles. Each... .90  
 Manicure Rolls, 21 pieces. Each... 1.15  
 All Fur Monkeys, 9 1/2 inches high. White they last. Gross... 6.00

Chinese Baskets, 5 Baskets to the Nest. Each Nest... \$2.25  
 Muir's Pillow Tops. Chicago prices:  
 Round. Assorted designs. Dozen... 11.00  
 Square. Assorted designs. Dozen... 13.00  
 A FEW OF OUR ITEMS IN SILVERWARE:  
 No. 25—Wafar Pitcher, 1 1/2 inches high. Heavily engraved. Price, Each... 3.75  
 No. 3005—Fruit Bowl. Swinging handle, 11 inches high, 1 1/2 inches wide. Gold lined. Each... 3.40  
 No. 3060—Flower Vase. Hexagonal body, 1 1/2 inches high. Each... 3.40

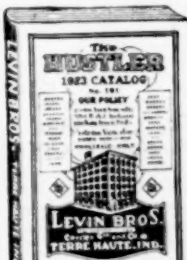
No. 3015—Fruit Bowl, 9 1/2 inches high, 9 inches wide. Pierced border. Gold lined. Price, Each... \$3.40  
 No. 3075—Flower Basket, 10 inches high, 10 inches wide. Price, Each... 3.40  
 No. 2025—Serving Tray, 18 inches long, 13 inches wide. Ebony handles. Price, Each... 3.90  
 Four-Piece Chocolate Set. Heavily engraved. Each... 3.50  
 No. 1628—Punch Bowl, 10 inches wide, 7 inches high. Gold lined. Price, Each... 3.00  
 No. 594—Nut Bowl, 6 Picks and Cracker, 8 inches wide, 7 1/2 inches high over all. Each... 2.25

**BEACON WIGWAG BLANKETS, fully bound, packed 30 to the case, REFLECTOR, Height 9 1/2 inches; width 7 3/4 inches. Silver Dial. Packed 50 to the Case, Each... \$2.35 Solid Case Lots, \$2.25 Each.**  
**DOUBLE BELL ALARM CLOCKS**  
 These Clocks have two large bells on top. We carry a large assortment of Silverware, all large and flashy pieces. 25 different styles. Everything for Carnival and Salesboard Operators. Write for catalogue. 25% deposit on all C. O. D. orders, unless you have a standing deposit. Sample orders must be accompanied with money order or certified check for same.  
**SAM GRAUBART AMUSEMENT NOVELTY SUPPLY CO., 422 East Water St., ELMIRA, N. Y. MAX KENNER**

## Special Items for Celebrations at Fairs, and other Festive occasions

These represent the advantages that can be secured through our catalogue—both in variety and price!

Order some of these specials today and ask for our big 384-page Catalog. It is sent free to dealers anywhere.



**LEVIN BROTHERS**  
 Established 1886  
 TERRE HAUTE, INDIANA

- B1—Fancy Whips, 42 in. long & best grade. Gross... \$8.50
- B2—Threaded Rubber Return Balls. Gross... \$3.50
- B3—Red, White and Blue Cloth Parachutes (26-1/2 in. spread). Dozen... \$3.50
- B4—60 Centimeter Air Balloons, assorted colors. Gross... \$2.00
- B5—80 Centimeter Gas Balloons, assorted colors. Gross... \$3.50
- B6—Assorted Decorated Gas Balloons. Gross... 3.75
- B7—Ching-ling Balloons. Gross... 4.75
- B8—Colored Balloon Sticks. Gross... .45
- B9—Shimmy Dancers. Per 100, 5.00
- B10—Fancy Hat Bands. Best Grade. Per 100, 2.25
- B11—Fine Mustaches. Per 100, .85
- B12—Scissors Toy. Gross... 3.50
- B13—Swinging Monkey. Gross... 8.50
- B14—Shell Chains, Ass'd. Colors. Gr. 8.00
- B15—Large Scare Spiders. Gross... 4.00
- B16—Novelty Moving Picture Cards. 2.25
- B17—Red, White and Blue Cans. Per 100, 2.50
- B18—Japanese Bamboo Canes. Per 100, 1.25

## PHILADELPHIA

By FRED ULLRICH  
 908 W. Sterner St. Phone Tioza 3525.  
 Office Hours Until 1 p.m.

Philadelphia, Sept. 14.—This week we have no first-time showing of road shows. In their second week here are: "Thumbs Down", Walnut Street; "Little Nellie Kelly", Forrest; "Last Warning", Garrick; "Dew Drop Inn", Chestnut Street; all doing fine business.

"Lightning" opens at the Broad Street Theater week of September 17, and Mae Desmond and her players open their season at the Desmond Theater with "Lawful Larceny" on September 15.

Shubert Theater has been dark all week owing to taking off the "Ted Lewis Frolie" show last Saturday night. Mayor Moore having revoked the theater's license on account of objectionable bits last week, restored the license again at the hearing this week. A strict watch will now be kept on all theaters by the city authorities for indecent or suggestive presentations.

The new policy at all vaudeville and picture houses of Keith vaudeville and Stanley photoplays is giving the patrons crackerjack shows, with considerable increase in the weekly expense sheet of the theaters. One thing is sure, the public is pleased.

Fay's, vaudeville and pictures, also has fine vaudeville bills and fine feature photoplays and is packing them in afternoon and evening.

Opening September 17 are: "Whispering Wires", at the Walnut; Leo Dietrichstein, at the Lyric; Mann and Sidney, in "Give and Take", at the Adelphi. Advance sale excellent.

Girard Avenue Theater opened this week, also in the Keith vaudeville and Stanley photoplays chain, with a week stand and three shows daily. Last season they ran a split-week policy.

The Koran Grotto Circus closes this week its very successful two weeks' run here at Kensington avenue and Sedgley street. It was directed by William B. Naylor. The acts taking part were: Durban's Military Band, the De Veres, the Eto Duo, Carrie Royal, horses, dog and ponies; A. G. Lowande, bounding rope; Paul and Louise, ladder act, and the famous elephant, "Muggins", trained by Carrie Royal. Big business all week.

The Walton Roof continues with good bills and good business. The Ten Virginians a big hit, likewise Gay Young and Ralph Wonders (holders), Lou Rose, La Verne, Frank Petrella and first appearance and a hit was Johnny Black, composer of "Dardanelle", in songs and dances.

The weather the entire week has been ideal, with cool evenings that drew big houses.

**GREAT COMPLIMENT TO JOE HAY**

The Ottawa Journal, in its issue of September 13, prints the following editorial, viz.:  
 "Between the Canadian National Exhibition and the press of Toronto there has been for many years close and effective co-operation. Men of vision and ability had placed at their disposal from year to year the energizing element of publicity to the utmost degree of generosity, and it worked wonderfully, indeed miraculously. No investment ever made by the Canadian National Exhibition gave such returns on the investment as the splendid Press Building erected some fourteen years ago. Few institutions or business enterprises fall short of success when directed by men big enough to grasp the principles of publicity, who understand its service and power, and who can work in harmony with the men and women thru whom it operates."

## CARNIVAL and CONCESSION MEN



We carry a full line of Rubber Balloons, Air, Gas and Whistle; Rubber Balls and Tape, Toy Whips and Canes, Noise Makers, Paper Hats and all the latest Novelties for Novelty Stands and Fish Ponds.

For Wheel Men we carry a large assortment of Silverware, Carnival Dolls, Japanese Baskets, Overnight Suit Cases, Mantel Clocks, Aluminum Ware, Manicure Rolls, Pearl Handle Intermediate Pieces and many other suitable items. Bicycle Wheels, 60 to 240 numbers; Serial Tickets for same.

**SPECIALS**  
 B520—Eight Feather Pin Wheels. Per Gross... \$4.00  
 B517—Tennis Racquets. Per Gross... 4.00  
 B519—Wood Crickets. Per Gross... 4.00  
 B518—Wood Roll Rattles. Per Gross... 3.50  
 B528—Novelty Noise Maker. Per Gross... 3.50  
 B174—Wood Jumping Jack. Per Gross... 3.50  
 B200—Ass'd. Paper Hats. Per Gross... 2.75  
 B283—Tissue Parasol. Per Gross... 7.80  
 B512—Celluloid Rattles. Per Gross... 7.50  
 B515—Celluloid Camels. Per Gross... 7.50

**WHEEL OR BOARD GOODS**  
 B100—Overnight Suit Case. Per Dozen... \$31.00  
 B601—Nickel Silver "Rogers" 26-Piece Set. in Wood Chest. Per Dozen... 45.00  
 B908—Chinese Baskets, 5 in Set. Dozen... 36.00  
 B490—Sterling Cameras. Per Dozen... 21.00  
 B662—21-Piece Manicure Roll. Per Dozen... 12.00  
 B730—Gillette Safety Razors, Ass'd. Dozen... 39.00  
 B605—Silver-Plated Bread Trays. Dozen... 10.80  
 B594—Pearl Handle Pieces, Ass'd. Dozen... 4.20  
 B934—18-in. Dressed Dolls. Per Dozen... 12.00

Write today for our Catalogue. It is free to dealers only. We do not sell consumers. No goods shipped C. O. D. without CASH deposit. Prompt service. Try us.

**SHRYOCK-TODD NOTION CO.**  
 822-824 N. Eighth Street, ST. LOUIS, MO.

**Quality and Economy**  
 LARGE SIZE  
**KO-MIO PENCILS**  
 No. 167 1/2—In Assorted Colors



**J. H. COLVIN CO., Inc.**  
 180 N. Wabash Ave., Chicago, Illinois  
 IMPORTERS AND JOBBERS

Send Money Order or Certified Check for 25% of order, balance C. O. D. Salesboard Operators and Premium Users, write for our Catalog. The snappiest salesman of them all.

\$2.75 A Dozen  
 \$30.00 A Gross

## ITEMS FOR NOVELTY DEALERS!

- 70 Gas Trans. Boat grade. Gross... \$ 3.50
- 70 Two-Color and Flag. Gross... 4.00
- 60 Gas Heavy. Ass't. colors. Gross... 3.00
- 150 Gas Round Monster. Gross... 6.50
- 150 Gas Airship Monster. Gross... 6.50
- Squawkers. Gross... \$2.50 and 3.50
- Barking Dogs. Gross... 9.25
- Smoke Cameras. Gross... 10.50
- Flying Birds. Yellow and blue, 3-inch stick, cemented head, best grade. Gross... 6.25
- Jap Cans, best. Per 100, \$1.20; per 1,000, 11.75
- Comic Hat Bands, 100 \$2.25 Opera Glasses, Doz. 4.25
- Red Tape. Per lb... 1.35 Balloon Sticks, Gr. 4.5
- Rubber Balls. Gross... \$1.60, \$2.10 and 2.85
- 24-in. R. W. and B. Parachutes. Doz. \$3.85; Gr. 44.00
- 20-in. Tissue Paper Parasol. Gross... 9.00
- 18-in. Jap Paper Parasol. Gross... 9.00
- Fancy Toy Whips. Gross... \$4.50, \$5.50 and 8.50
- Fassel Bead Chains. Dozen... \$3c, \$1.00, \$2.50, 3.50
- Photo Cigarette Cases. Dozen... 1.75
- Ladies' Bead Bags, draw string. Dozen... 18.00

Send name and permanent address for catalogue.

**GOLDBERG JEWELRY CO.** 816 Wyandotte Street, Kansas City, Mo.

## AVIATOR VIEWS ECLIPSE AT 14,000-FT. ALTITUDE

Kansas City, Mo., Sept. 14.—Lieutenant James B. Carroll, one of the pioneers of the flying game in from section of the country, went 14,000 feet into the air in a DeHavilland plane Tuesday so that he could get a clearer view of the sun, which was in eclipse at the time. His flight established a new official altitude record for Kansas City. He was accompanied by Lieutenant Joe H. Torbett, Marine Corps Reserve, as official observer for the meteorological station. The men declared that the eclipse was much clearer at that altitude. A decided drop in temperature was noticeable at 6,000 feet, and at higher altitudes the cold was severe.

## MARTINSBURG, W. VA. FAIR

## MARTINSBURG, W. VA. FAIR

**SEPTEMBER 25th TO 28th**  
 Concessionaires, don't miss this one, IT IS RED.

Will book Seaplane or Whip or both; will book any show that does not conflict with what we have. Want two teams for Plant. Show. Want Cornet and Tenor Banjo for White Orchestra. Pt. Marion, Pa., instead of Piedmont, W. Va., this week, on account of coal strike in Piedmont district, then Martinsburg Fair. Two Maryland Fairs to follow; then South. Let us know what you have to book. Nothing too big.

**MILLER & ROBERTS SHOWS, - - Pt. Marion, Pa., this week.**  
 P. S.—Want two more up-to-date Free Acts for Martinsburg (W. Va.) Fair. Answer at once.

## MEDICINE MEN

Better quality this season means more profits. We put out the best and most complete line of medicines for show purposes. Write for price list, samples of cartons and free advertising paper.

**OREGON INDIAN MEDICINE CO.,**  
 Desk A, Corry, Pa.

The word "Billboard" in your letters to advertisers is a boost for us.

## A. L. SPONSOR AERIAL SHOW

Pocentello, Id., Sept. 14.—The local post of the American Legion will stage an aerial stunt carnival and auto polo game at Brady Park September 16. Several noted stunt flyers have been contracted for the event. A reasonable admission fee will be charged. The legion members expect a large attendance.

**WANTED WANTED WANTED**  
 October 2-3-4-5-6 — for the — October 2-3-4-5-6  
**American Legion Fall Festival**  
 ON THE STREETS AT ADA, OHIO  
 Shows, Rides and Concessions. Merchandise Wheels open. Wire or write  
**CHAS. A. PATTERSON, Post Commander, Ada, Ohio.**

THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS. "BILLBOARD".



## OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

### "Managers Should Pay Performers"

McConnellsville, O., September 11, 1923.  
 Editor The Billboard—My wife and I were engaged as performers by the Coburn Bros. Show, which opened at East Palestine, O., August 5. At first we were treated like real performers and the accommodations were fine. Later we were compelled to get over the road any way we could. One day my wife walked six miles with our four-year-old daughter. They had not eaten for twelve hours. Our salary was due, but did not come. We waited and still the ghost did not walk. We quit Sunday morning, September 9, at McConnellsville, informing the manager, Charles "Buck" Clark, to leave our baggage on the lot. But he ordered the baggage loaded, even though my wife pleaded with him to leave it on the lot. I was sick at a local hotel and my wife came and told me what had happened. I went up town, but arrived too late to catch the wagon train. I saw Mr. Clark and asked him to pay us and return our personal property, but he refused and defied me to get it. I learned that Prof. Weber, who had the dog act on the show, was left on the lot without pay. He is a veteran performer and the father of the Weber Sisters, who are well known to outdoor showfolk. Mr. Weber and I had the County Prosecutor issue papers of attachment and warrants for the arrest of Charles Clark Monday morning, September 10. Mr. Clark was brought to McConnellsville by the authorities, and the show was tied up. He engaged a lawyer to defend him, but the case did not come to trial, for the attorney advised him to pay us the money due and return our property. This was done.  
 This may convince some managers of shows that it is best for them to pay their performers, and, above all, let their personal property alone.  
 (Signed) J. W. BONHOMME.  
 Sworn to and subscribed in my presence this 11th day of September, 1923.  
 (Signed) C. B. SMITH, Notary Public.

### Special Article in The Billboard Helps Press Agent "Land" Copy

Chattanooga, Tenn., September 13, 1923.  
 Editor The Billboard—It is interesting at times to note how press agents get their stuff over. Sometimes, too, it is pathetic the way a small and inconsequential happening will tip the balance one way or the other.  
 The other day I came into Chattanooga and bright and early "made" The News. At the desk I was informed that "today is a tight one." A reader would be all that could be handled. I wanted "art", and altho I had along a number of action photographs—and the zines of them—I saw I was doomed to failure.  
 However, I left some material with the city editor and, as the managing editor was ill at his home and could not be seen, I knew that it was a long shot. The only thing left was to wait and try and see the managing editor.  
 On the way out I decided to stop a moment and chat with W. C. Johnson, business manager of The News. While entering his office I saw a copy of the Fall Special of The Billboard on a radiator. After we had talked a while I told him what I had tried to do and why I had failed.  
 Mr. Johnson asked to be allowed to look at the photographs and, satisfied that they would interest his readers, called the city editor and told him to carry one each day until the circus arrived.  
 Mr. Johnson, it turned out, was "the power behind the throne". I thanked him most profusely and was about to take my departure when he asked me if I had seen James F. Donaldson's article in The Billboard on "The Men Who Make Press Agents". I replied I had not.  
 The business manager then pointed the article out, together with his own name, as a friend of press agents. He mentioned that excerpts from the article would soon appear in The Editor and Publisher Magazine, which I could see he was pleased. Pleased because he has always been a friend of press agents and pleased because Jim Donaldson had remembered him. He was glad to be remembered and glad to be able again to help.  
 Thus it was that Jim Donaldson's article in The Billboard helped the plodding advance man over the treacherous rocks and gulfs of disappointment.  
 (Signed) GARDNER WILSON,  
 Press Agent, John Robinson Circus.

### Claims Raymonds Violated Contract

Rhineland, Wis., Sept. 11, 1923.  
 Editor The Billboard—The Raymonds signed a contract to present their act at our fair September 4, 5, 6 and 7. They failed to show up, leaving us minus a free attraction, which was needed very much. We are sorry that any such people advertise in The Billboard for work, and would like The Raymonds to explain why they failed to live up to their agreement.  
 (Signed) A. J. BRANN,  
 Secretary Oneida County Agricultural Society.

### Alleges Ticket Advance "Gyp"

Abilene, Kan., Sept. 13, 1923.  
 Editor The Billboard—I had an ad in The Billboard, Issue of August 11, for a fat girl and midget for the World Bros. Circus. Among the replies was one from a party signing himself Prof. Gus Burkhardt, stating that he was a magician and did "Punch," having been connected with well-known circuses for many years. He further stated that his wife was a fat girl, known as Carrie Holt, and that he also could furnish a real midget, known as "Little Dot". He enclosed a photo of Carrie Holt, whom I had seen and knew to be a real attraction. I complied with Burkhardt's request by wiring him \$75 for one and one-half tickets from New York City to Sabetha, Kan. He acknowledged

## WANTED CONCESSIONS AND FREE ACTS

FOR THE BIGGEST INDOOR CIRCUS IN KENTUCKY  
 October 8th to 13th, Inc. October 8th to 13th, Inc.  
**ELKS' CIRCUS AND MERCHANTS' TRADE WEEK**

OWENSBORO, KY., LODGE NO. 144, B. P. O. ELKS' CHRISTMAS CHARITY FUND.  
 WANTED—Concessions. All Wheels open, except Blankets and Umbrellas, which are sold exclusive. Corn Game also sold. CAN PLACE any other Wheel, such as Ham, Roasters, Fruit, Lamps, Chicks, Silverware, Dolls, Birds, Lamp Dolls, Candy. Also good opening for Grab, Juice, Palmistry and Novelties. Legitimate Grand Stores open. WILL SELL the exclusive on any of the above-mentioned items, as space is limited. Wire; don't write. Free Acts. Famous Russells, wire. High-class Vaudeville and Circus Acts wanted that can work on platform. Address all communications to  
 ELKS' CIRCUS COMMITTEE, Box 343, Owensboro, Kentucky.

## GOLDEN BEE CHOCOLATES

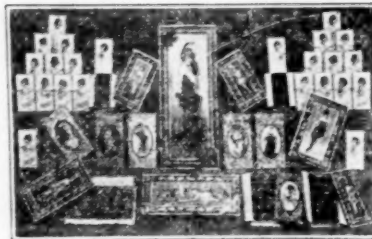
In Wonderful New Salesboard Assortments for 1923-24

No. 1 ASSORTMENT  
 37 Boxes

24 \$ .40 Boxes  
 6 .50 Boxes  
 3 .75 Boxes  
 2 1.25 Boxes  
 1 2.00 Box  
 1 5.00 Box

Price, \$11.00

800-Hole 5c Board  
 FREE  
 Brings in \$40.00.



No. 6 ASSORTMENT  
 55 Boxes

36 \$ .40 Boxes  
 6 .75 Boxes  
 6 1.25 Boxes  
 6 1.50 Boxes  
 Cherries  
 1 5.00 Box

Price, \$18.50

800-Hole 10c Board  
 FREE  
 Brings in \$80.00.

Many other attractive deals. Nos. 2, 3, 4, 5, 7, 8, 9, 10, ranging in price from \$7.75 to \$20.00, bringing in as high as \$100.00. Our catalog describes these in detail.

OUR ASSORTMENTS MUST BE SEEN TO BE APPRECIATED.  
 QUALITY GUARANTEED in each assortment by the manufacturer.

Terms: 1/3 cash with order, balance C. O. D. 20% discount in lots of 12. Send for catalog.

## THEODORE BROTHERS CHOCOLATE CO., INC.

PARK AND COMPTON AVES., ST. LOUIS, MO.

## BIG FLASH FOR THE FAIRS

GETTING TOP MONEY EVERYWHERE

### Our Beautiful Doll

with long, curly hair and genuine ostrich plume dress. 22 inches tall.

55c EACH. 45 to the barrel. \*With Tinsel dress, 40c EACH. With flapper headpiece, 45c EACH.

### QUEEN OF SHEBA

in attractive assorted colors, 12 inches tall. 30c EACH. 50 to the barrel.

### BULL DOG

beautiful finish, 10 inches high. 30c EACH. 35 to the barrel.

Order direct from this advertisement. No catalog.

Terms: One-third cash with order, balance C. O. D. Goods shipped day order received.

## AMERICAN DOLL COMPANY

1313-15 North Broadway, ST. LOUIS, MO. Phone, Tyler 2622.

## LITTLEJOHN'S UNITED SHOWS CAN PLACE

One more Good Show for Georgia, Florida and Alabama Fair Circuit, commencing at Americus, Ga., Sept. 25th. Some Good Concessions open. Absolutely nothing but Legitimate Concessions will be considered. Want Colored Musicians for Plantation Show Band. Address

THOS. P. LITTLEJOHN, Troy, Ala.

## BIG DICKSON, TENN., COUNTY FAIR

and American Legion-Chamber of Commerce Industrial Exposition Combined, week Oct. 1-6 Official County Fair

Fair Grounds One Block From Heart of City.

WANT—Shows, Rides and Concessions—whole outfit considered. Chas. Stratton, Sullivan-Cooper, wire at once. I hold exclusive on all Shows, Rides and Concessions. Will give good contract. Best County Fair in Tennessee. Follows Hickman (Ky.) American Legion Celebration. Have Memphis (Tenn.) Colored Tri-State Fair to follow Dickson. Concessions, these three are winter bank rolls. Wire or come on. Address till Sept. 29, at Hickman, Ky., Box 325; after that to Dickson.  
 W. M. (BILLY) GEAR.

receipt and stated the trio was leaving to join the show.  
 That is the last I heard from him, altho I wired him to the return addressed to be given—210 Vine street, Cincinnati, O.—for the return of the money and an explanation.  
 Actions such as this make a showman suspicious of everyone who wants a ticket or money in advance.  
 (Signed) W. R. TUMBER,  
 Manager Side-Show, "World Bros." Circus.

### Alleges Meyerhoff Broke Contract

Granby, Que., Sept. 8, 1923.  
 Editor The Billboard—Kindly publish this word of our experience with Henry Meyerhoff, New York Theater Building, New York. On the fifth day of March, 1923, we signed a contract with this man for a first-class midway to consist of not less than four riding devices, in which he specified a merry-go-round, Ferris wheel and whip, and shows and concessions for our fair to be held September 6, 7 and 8. This man was very well recommended to us before we signed the contract. Right up to the evening of the first day of the fair he and his agents were assuring us that they would be here and that we would be satisfied. However, not one of them put in an appearance in Granby.  
 The first intimation we had that he was not living up to his contract was when the secretary of a neighboring fair called us up and informed that he had broken his contract at that place. We have since learned, however, that at the other fair he did notify them he would not be able to fill his contract as originally made, but with us he kept promising that he would fulfill the contract and that we would be satisfied.  
 This place is an incorporated city in the center of the most thickly settled part of Quebec Province. It should be the only real stand in Quebec south of the St. Lawrence River, with the exception of Sherbrooke.  
 The contract and considerable correspondence are on view at the secretary's office for the benefit of anyone interested in the subject.  
 GRANBY HORTICULTURAL SOCIETY,  
 (Signed) Walter Legge, Director.

### SNAPP BROS.' EXPO. SHOWS

Have Excellent Engagement at Tri-State Fair, Aberdeen, S. D.

Pipestone, Minn., Sept. 11.—At this writing Snapp Bros. Exposition Shows are all set to furnish the amusement at the Pipestone County Fair, September 12-15. For next week the shows go to Le Mars, Ia.

After a 280-mile run from Sioux City, Ia., to Aberdeen, S. D., all hands turned in and everything was in readiness for an early opening at the Tri-State Fair on Labor Day. Ivan and William Snapp, accompanied by their staff, were the first on the lot, which due to the foresight of Special Agent Hancock and the courtesy of Secretary Mantor of the fair was illuminated especially for their convenience to assist them in locating. The lot was ideally laid out, directly across the avenue from the grand stand, with three grand entrances leading from the main gates and the grand stand and facing the main building. Promptly at nine on Monday evening show, ride and concession was ready to operate and the gates of the fair, with fitting ceremony were swung open to the public, and the big Labor Day parade which marched in later dispersed along the different midways of the show. A spirit of boosting was caught up all along the line, with the result that a continuous stream of midway merry-makers milled around until the "wee sma' hours". Thursday and Friday were the real big days of the fair and eclipsed all previous records in point of admissions. Altho the fair was over Friday, the shows continued to draw both the natives of the town and the surrounding countryside Saturday afternoon and night. Secretary Mantor congratulated the "Baby Grands" on their offerings of amusement and both Ivan and William Snapp and their entire caravan expressed appreciation of the many courtesies extended them by Secretary Mantor and the fair officials. The local press was generous with space, not only in the general descriptive writup of the fair, but also ran individual stories that pertained to the show only. The latter was due to the activity of J. Sam Houston, who is handling the local press work for the show.  
 General Agent Kelley was back on the show for a day and was in conference with the Snapp brothers regarding some important contracts, the nature of which will be divulged later. Mrs. Sam C. Anderson, mother of Mrs. Clifton Kelley, has after a most delightful visit with her daughter returned to her home in Dallas, Tex. She made many friends during her short visit and is looking forward to meeting her again in the near future. Mrs. Charles Kidder, accompanied by her sister, Jennie Stroger, has returned to the show after a visit to her home town, "Old Peoria". Ivan Snapp, Jr., has "wired" from Danville, where he has been introducing himself and looking his relatives over, that he will join the show at Omaha.  
 SYDNEY LANDBRAIT  
 (for the Show).

### ATTEMPT TO EXTEND AN ORDINANCE

Fort Wayne, Ind., Sept. 12.—If a new ordinance introduced in the common council Tuesday evening by Councilman Fred Hoerner is passed all carnivals, street fairs and medicine shows will be prohibited in this city. The pending ordinance seeks to ban not only outdoor shows commonly known as carnivals, but also taboos any concert or acrobatic performance in connection with the sale of any patent medicine or drug on the streets of the city, whether or not admission to the performance is charged. The ordinance was referred to the committee on rules, regulations and ordinances.

### FRANCIS IN CHICAGO

Chicago, Sept. 14.—Richard Francis, who is connected with the Down-Town Business Men's Association, of Kenosha, Wis., in the development of a street carnival, was a Billboard visitor this week. He was accompanied by E. L. (Dad) Richardson, who has been assistant manager of Anderson Park in Kenosha this season.



**Double Flapper Dolls**

Don't be misled



Below measurements are actual sizes of dolls

- 10-IN. DOLL ..... \$4.00 Doz.
- 13-IN. DOLL ..... 5.50 Doz.
- 14-IN. DOLL ..... 5.80 Doz.
- 16-IN. DOLL ..... 7.90 Doz.
- 20-IN. DOLL ..... 9.00 Doz.

We carry a complete line of Merchandise for Concessionaires. Wire, phone or write your order, and merchandise guaranteed shipped same day order received. 25% deposit required on all orders.  
**Knickerbocker Doll Co., Inc.**  
 269 Canal Street, NEW YORK CITY.  
 Phone at Canal 0934 and 8492.

**LADIES' SWAGGER CANES**

The ladies are buying them everywhere and the men buy them for the ladies. Big sellers at Fairs, Carnivals and on the streets.

**\$24.00 Gross**

Sample Dozen, \$3.00.

Canes come highly enamelled, assorted bright colors, tickled cap and ferrule. Leather tasseled wrist-loop.

Half cash with all orders.



**G. EPSTEIN,**  
 158 Park Row, NEW YORK

Canes are 30 inches long.

**WANTED FOR Bremen, Ind. FREE STREET FAIR**  
 Shows and Legitimate Concessions. No Exclusives. Wire for reservations or come on week starting Sept. Twenty-Fourth.  
 Address **PAUL W. DRAKE, Bremen, Ind.**

**Merchants' Street Fair**  
 September 26th and 27th  
**GALENA, OHIO**  
**Merchants' Street Fair**  
 OCTOBER 4th, 5th, 6th,  
**NEW ALBANY, OHIO.**

**WANTED—Good, clean Concessions of all kinds. Three good Fairs to follow.**  
 Address **JACK RICHARDS, 743 1/2 N. High Street, Columbus, Ohio.**

**WANTED A-1 WAGON SHOW AGENT**  
 Must have experience. Bill Posters. Also Performers. Wire Walkers, tight and slack. People who can do two (2) acts or more in Big Shows, not those who go on and out all in one jump. Also Musicians: Cornet, Clarinet, Baritone. Boss Concessionaire can be placed. Must be sober and reliable. Write or wire Dunavan, Missouri. Long season South.  
**M. L. CLARK & SON'S SHOWS.**

**WANTED Good Shows of Merit, Rides and Legitimate Concessions**  
 Wire at once.  
**YORK COUNTY FAIR ASSN.,**  
 Rock Hill, S. C.  
 Fair Dates October 17th, 18th, 19th.

Send your correspondence to advertisers by mentioning The Billboard.

**ALI BABA SAYS**

The Showmen's League!  
 It must be saved at all hazards.  
 It functions in a very useful and desirable manner.  
 The displeasure of certain carnival managers has been a great blow to it.  
 The Pacific Coast Showmen's Association has gained its present proud membership to a very appreciable extent at the expense of the Showmen's League.  
 The way out is thru a membership campaign—an aggressive drive for new members and an urgent appeal to delinquent ones to pay up their dues.

**WORTHAM'S WORLD'S BEST**  
 Have Business Increase Over Last Year at Fairs

Huron, S. D., Sept. 12.—Clarence A. Wortham's World's Best Shows arrived here early Monday morning and shortly after noon they opened to a better day at the South Dakota State Fair than they enjoyed last year and far beyond that of the preceding year, because five days of rain in 1921 made the fair almost nil. The reservation of last season was kept open and Secretary John F. White and Superintendent of Concessions Lund reserved space on the further side of the main avenue leading to the grand stand. Their calculations were not amiss, because the increased size of the Beckmann, Gerety & Robinson offering took up every bit of the space. With Wednesday and Thursday, the two big days, to come. It looks like the season of 1923 at the South Dakota State Fair will be epochal in the history of the Wortham enterprises.

Last week the show played the Minnesota State Fair, held annually at Hamline, and every day of the engagement was better than the previous year and there were assurances that the show gave the utmost satisfaction. It was the third year that the Wortham Shows had played there, altho the first this organization had come under the ownership of Messrs. Gerety, Beckmann and Robinson.

The shows opened at Hamline on Monday (Labor Day) without a cloud in the sky and from the time the first tickets were sold on the midway there was a milling throng playing every attraction on the line. In fact, all with the show welcomed the coming of night, as they were completely tired out at the close of the big day's grind.

One hundred and forty-seven thousand persons passed thru the gates on Labor Day. Every one was out enjoying himself to the utmost. George E. Robinson, third member of the company, dropped in for a visit after more than a dozen weeks from the shows. He brought with him two coveted contracts—the Battle of Flowers on the plazas of San Antonio in April, 1924, and the contract for the Houston Industrial Exposition for this fall, November 1 to 12, inclusive. The closing of the latter contract has set at rest speculation concerning the movements of the shows. It means twenty weeks of season after the close of the Houston Industrial Exposition.

There were many distinguished visitors on the lot at the Minnesota State Fair. Conspicuous among them were E. L. Montgomery, secretary of the North Dakota State Fair; C. R. Vanderlip, of Winnipeg, Manitoba; H. A. Knight and D. T. Elderkin, president and manager, respectively, of the Provincial Exhibition of Saskatchewan, at Regina; Frank Corey, of the Corey Shows, and W. H. (Bill) Rice, of almost anywhere and always showman. "Bill" regretted that he did not meet Darby Hicks, who twice before this season called on the show and inquired for Mr. Rice. The shows came to Hamline from Des Moines, where the engagement ended in rain, but to good business. Wednesday of the second week at Des Moines the showfolk were shocked at the untimely death of Randolph Johnson, newspaper and commercial photographer. Mr. Johnson enjoyed a wide acquaintance in the Wortham show family. He had often been on the grounds in professional capacity. He was on his way to the fair, but never reached there. With two assistants he was caught on the tracks by an interurban train. Mr. Johnson was killed outright. One assistant sustained a fractured skull and the second escaped death by a miracle. The writer was to have been the fourth person in the demolished machine, but was detained by a call on one of the newspapers.  
**BEVERLY WHITE**  
 (Press Representative).

**ED SALTER IN CINCINNATI**  
 "Advanced" Jones Show Train on Long Movement

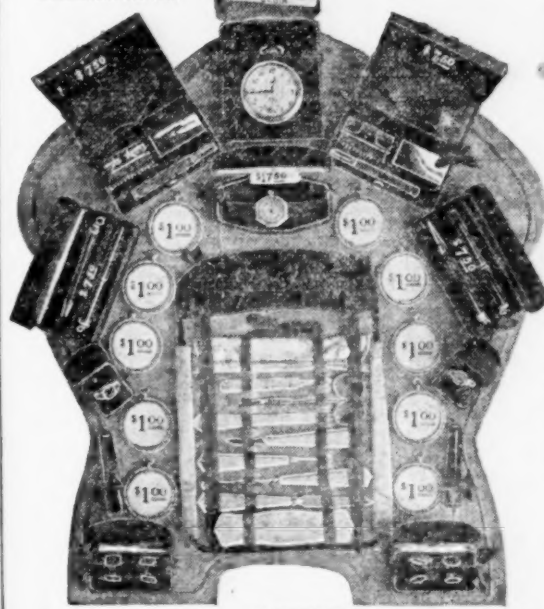
Edward R. Salter, press representative the Johnny J. Jones Exposition, spent last Saturday afternoon and night in Cincinnati, leaving on the second section of the show train as it passed thru the city en route to Nashville, Tenn.  
 As previously, when the Jones organization made its long jump from London, Can., to Nashville, Mr. Salter's mission ahead was to meet with railroad executives at road-changing points to further aid in bringing the running time lost in making transfers to a minimum, and, of course, he visited with The Billboard folks, as well as renewed old-time acquaintances in the Queen City. The first section of the Jones train passed thru about midnight and the second about six o'clock Sunday morning. This week the show is providing its attractions at the Tennessee State Fair.

**CIRCUS EMPLOYEE INJURED**

St. Louis, Sept. 15.—A cage-wagon containing five Bengal tigers belonging to the Al C. Barnes Circus was struck by an automobile driven by Philip J. Fox at noon yesterday, injuring the driver of the wagon, George Hott. The collision, which occurred during the parade, made it appear for a moment that the tigers would be liberated from the wagon and rush into the crowd that lined the street. Fox will be charged with felonious wounding. The only damage to the wagon was a broken wheel.

**THE REGAL ASSORTMENT**

Assortment No. 724



**SALESBOARD ASSORTMENT OPERATORS**

Send for our latest catalog of the fastest selling and most attractive assortments in America. The ribbon effect on our assortments increases the appearance 100%. Don't cost you any extra.

**LIST OF PREMIUMS**

- 2 \$7.50 Gold-Plated Auto-Strap Safety Razors.
- 2 \$7.50 Gold-Filled Fountain Pen Sets.
- 1 \$7.50 White Gold-Filled Wrist Watch.
- 2 Gold-Filled Gents' Stone Set Rings.
- 2 Genuine Bakelite Cigarette Holders.
- 2 Pairs Cuff Links.
- 1 9-Piece High-Grade Manicuring Set.
- 1 Elgin Watch, Green Gold-Filled Case (Last Punched).
- 10 \$1.00 Silver Coin Charms (Coins included).

Complete with 3600—5c Salesboard - Price **\$47.25**

Terms: Cash with order, or 25% deposit of amount of order and balance C. O. D. If prompt shipment is desired, send money order or certified check.

**OUR IRON-CLAD GUARANTEE — If not satisfied—money cheerfully refunded.**

ESTABLISHED 1911 **CHAS. HARRIS & CO.** ESTABLISHED 1911  
 SPECIALISTS IN TRADE STIMULATORS  
 730-B—No. Franklin St., CHICAGO, ILL.

**BURNS' GREATER SHOWS**

**WANTS—One more Show to feature with or without outfit. Wants Legitimate Concessions. Colored Performers for the best equipped Min-strel on the road. Ball Games. Want Ferris Wheel Operator, Merry-Go-Round Help. Have contracts for following Fairs:**

- NEW ALBANY, IND.—Red Men, week September 17.
- ELIZABETHTOWN, KY.—Community Week, September 24.
- FRANKLIN, TENN.—Fair, week October 1.
- PARIS, TENN.—Fair, week October 8.
- JACKSON, TENN.—Fall Festival, October 15.

Further route to interested parties.

**Downie's Elephants AT LIBERTY**

FOR FAIRS AND INDOOR CIRCUS AFTER OCT. 2d

Address **ANDREW DOWNIE, Havre de Grace, Maryland**

**Central Louisiana Fair**

Alexandria — October 9-14

Last Call. Concessions, Shows, Rides

A Real Fair In The Heart of Louisiana For Your Approval  
**JOHN P. MCGAW, Secy.-Mgr.**

**BEL AIR, MD., FAIR, OCT. 9-10-11-12-13**

WANT—CONCESSIONS AND SHOWS AND RIDES.

Eating and drinking the only exclusive sold. Reasonable terms for clean Shows. Address **E. A. CAIRNES, Court House, Bel Air, Md.**



DEVANY MAY HEAD NEW AMUSEMENT VENTURE

Plans Revealed Following Report That He May Be Let Out as Manager of Dreamland

Newark, N. J., Sept. 15.—J. J. Devany has been let out as cashier of Dreamland Park and ride man and concessionaire of the local resort...

Dreamland has been a winner from the start and is considered one of the best paying park ventures in the country. Much of the success is accredited to the efforts of Devany...

When interviewed recently Devany stated that there was some influence working in the organization to get rid of him. He reports that he may undertake a new proposition which, while yet in the embryonic stage, is fast taking shape...

OMAR SAMI HAS AN EXCEPTIONAL FRAMEUP

Among the most critical showmen as pertains to exactness and general appearance of tented exhibition frameups is Omar Sami, now with the Boyd & Linderman Shows...

EL NINO EDDY

Veteran Acrobat Dies at 70

The public prints said El Nino Eddy was a circus rider. He had a long and varied career and he may have ridden for a brief while, but if he did the writer never heard of it...

His last engagement was at Loew's Theater, Wilkes-Barre, Pa., in 1915. He broke down completely at the age of 62 and had since been an inmate of the Brunswick Home at Amityville, L. I., supported by the Actors' Fund...

BEECH WINS \$1,000 PRIZE

St. Joseph, Mo., Sept. 14.—Walter A. Beech, who made the air mail trip from St. Joseph to Omaha, Neb., during Pony Express Week...

CRAMER, AFTER RECORD, IS FORCED TO LAND

Houston, Tex., Sept. 13.—In an effort to break the non-stop record of Lieutenant Scott Crocker, Parker D. Cramer, Ellington Field aviator...

LILLIAN PEENER ON A VISITING TRIP

New York, Sept. 14.—Lillian Peener, a concessionaire who has two stores on the Harry Heller Shows, made a flying trip to Stone Harbor, N. J., to visit her parents last week...

Billy Reeves, vaudeville artiste, of England, now in South America, is due in the States soon for a tour.

SIBLEY AGAIN GOING TO SOUTH AMERICA

New York, Sept. 15.—Walter K. Sibley, well-known showman, who has taken several enterprises to South America, announced this week...

Closely following the route will take them to Chiquiquito, which is located one of the largest copper mining companies in South America...

"Conditions in general are exceptionally good," said Mr. Sibley, "but you must go down there with the intention of living up to the Golden Rule..."

There will be five riding devices, two shows and several concessions in the next contingent to invade this territory and negotiations are now under way to contract Oscar V. Babcock to join Mr. Sibley as an added attraction.

BABY ALICE IN HOSPITAL

A letter to The Billboard from Baby Alice, the well-known fat girl attraction, stated that she was ill at the American Theatrical Hospital, Chicago, Ill., with an infection of the throat...

ASSISTANCE PROFFERED

W. E. Hamilton and associates, 208 Sagamore street, Pittsburg, Pa., advise us that they will render assistance gratis to all park and carnival men who have claims against the Unger Construction Company...

LARVETT SUES CLIPPER FOR \$50,000—CHARGES LIBEL

New York, Sept. 15.—Julius Larvett, former manager of Electric Park, Peekskill, N. Y., thru his attorney, Gerald G. Schwartz, 160 Broadway, this city, began suit today for libel against The Clipper, a theatrical publication...

Larvett informed his attorney not to stop at anything, but to go the limit.

"When a magazine will publish anything and everything that is brought in by some idiot reporter without investigating the facts, it is time to take legal action," said Larvett.

D. D. MURPHY SHOWS

Charleston, Ill., Sept. 13.—The D. D. Murphy Shows played a very successful engagement at Jersey County Fair, altho it rained most of the week...

This week the shows are playing the great Cole County Fair at Charleston and so far it is a wonderful date. Several new concessions joined here in addition to a new show.

PRINCESS OLGA SHOWS

Rosiclare, Ill., Sept. 12.—Rosiclare is the stand for the Princess Olga Shows this week. Last week the shows played Cartersville to fair business, nothing big, owing to bad weather...

The Honeymoon Express tent show played Cartersville and there was much visiting among the showfolks of the two organizations.

H. T. JOYCE (for the Show)

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

BILLBOARD CALLERS

NEW YORK OFFICE

Reverend C. Reader, assistant rector "Little Church Around the Corner", New York City. Mr. and Mrs. Charles Hudspeth. In by auto from Portland, Me. En route to Camden, N. J., and Philadelphia, Pa.

Howard Thurston, magician. The Great Powell, magician. George H. Hamilton, of the Ritz-Carlton picture productions. Argo W. Hutchinson, ride operator.

Donald Farnsworth, just returned from Toronto. Has a water act this season on one of the burlesque shows now en tour. Charles Robbins, Wild West rider and roper. Louis G. King, well-known advance agent.

Recently closed with the Matthew J. Riley Shows. At liberty. Marshall Hale, prominent in stock and dramatic attractions. Calling.

J. Gordon Boslock, international amusement promoter, back from London, England. Will remain here indefinitely. Ike Rose, Martin McCormack, Mike Ziegler, Jules Larvett.

Sidney Ryman, concessionaire. Harry Rowe, advance agent. Manager Rutan, of the Cleveland Booking Service, Newark, N. J.

William Henry Horton and B. B. Mitchell, to announce that they have secured the exclusive picture rights for the manuscript for the production of "Eben Holden" and will submit it to producing managers at once.

Frank Travers, Jack Clemow and Jeff Novello, ride operators with the J. E. Wallace Attractions. In from Mr. Vernon, N. Y.

Mystic Oddi, in from Coney Island, calling on Mark Henry.

R. L. Noonan, promoter of aviation events. Announced affair at Trenton, N. J. Financial disaster, account of non-support of Trentonites. Jose Guardado, manager of Habana Park, Havana, Cuba. In on business.

William E. Auer, concessionaire at Rockaway Beach. Looking around.

Ray Van Wert, of the Evans & Gordon Freak Animal Shows, Coney Island. Report business at the several attractions very good during the season just closing.

H. (Ike) Friedman, general agent Brown & Dyer Shows. To take us to lunch. Incidentally, said business at Norfolk, Va., was fair.

Francis Loubet, of military band fame. A friendly visitor. William Guy Ruggles, president Ruggles' Orientator Corporation, of New York. Has a new ride, portable and permanent.

Oscar V. Babcock, sensational outdoor thriller. Just in from Bybee (Pa.) Fair. Says everything went big.

James A. McKinney, of Freeport, L. I. In on business. The Great Calvert, now engaged at Dreamland Park, Newark, N. J.

Alfred Schwartz, high-wire artist. Paying his respects. W. J. Hanley, well-known advance agent. In on business. Edward LeRoy Rice, author and producer of vaudeville sketches.

Joseph Goldberg, Tropical Exposition Shows. Morris Ponzner, New London, Conn., park promoter. James C. Donahue, special agent Con T. Kennedy Shows.

M. A. Spillman, secretary Spillman Engineering Co., North Tonawanda, N. Y. Fred A. Danner, agent and promoter. Stopping at Elks' Club. George (Steamboat) Stewart. Just calling. James T. Clyde, well-known clubman of Columbus, O.

Chief White Hawk, in from Coney Island. Wm. (Bill) Flota, long connected with the C. A. Wortham Shows. Now with The Tulsa Press, Tulsa, Ok. Visiting Mr. Donaldson. Harry Griffin, of the Carnival and Supply Co., New York.

William Dauphin, well-known Eastern carnival manager. Charles Lindau, Atlantic City correspondent of The Billboard.

Harry E. Skelton, concessionaire. The Friedman, concessionaire. En route to Allentown (Pa.) Fair.

Mrs. Hazel L. Doll, Fanita and Dixie Doll, who have been operating the Doll Airplane at Rye Beach, Dixie Doll, known as "the child movie marvel", is slated for appearance with one of the large dramatic companies soon to open on Broadway.

Callers at J. A. Jackson's desk: Eugene B. Simons, who came from San Francisco in response to a "broadcast" sent out from The Billboard office for him. He is a former partner of the "Pony" of 25 years ago. He is visiting his niece, little Miss Anderson, an assistant librarian at the Harlem branch of the City Library. Mr. Stribling, the author of "Birthright", the race-problem book that has been filmed by the Micoheux Co. He is from Clifton, Tenn. Parker Anderson, who owns and operates the pony circus at Steeplechase Pier, Atlantic City. Fred Jennings, who went to Baltimore with his banjo and a new act. Quintard Miller, to tell of the new show he has in rehearsal in Philadelphia. Al Anderson, of the team of Anderson and Goins. Partners for 19 years. Paul Sullivan, dancer, with Matt Housley, owner of the "Six Sheikhs of Arab" act. Just in from a Pantages tour. Les Sponsler, manager of the Gayety Theater in Baltimore, Md. He is in looking for some more shows of the "How Come?" type. Eddie Brown, who, with Abbie Mitchell, just came in from Chicago. George Washburn. He is interested in colored pictures, Marie Bazet, artist's model and interpretative dancer. The Rickman Brothers. They have all three been at Saratoga and have a dramatic production ready to market. Bob Anderson (Dandy Bob), with whom the "Pony" was wont to foregather in Chicago in the years ago. A. D. Jackson, "the younger brother" from Bellefonte, Pa. In to see the Dempsey-Firpo fight and visit his showfolk friends. Margene Harris, a dainty little miss seeking information. Julian Costello, who staged "Follow Me" in Chicago and is now in New York to join the "North Ain't South" show. Richard B. Harrison, star of the "Pa Williams' Gat" Company that opened at the Lafayette Theater.

BOSTON OFFICE

Among recent callers at the Boston (Mass.) office of The Billboard were the following: E. W. Lake. Joseph A. Murphy. Earl Schepard.

E. McCallum. H. W. Stix. Willard E. Fitzold.

\$66.70 Profit in 12 hrs

J. J. Brennan, Chicago, started with us without selling experience. He averaged better than \$5.50 an hour for 12 hours.

YOU CAN EARN THIS BIG MONEY, TOO Not A Cent Required To Start

Our agents easily average \$7.50 to \$20 a day selling Harper's Combustion Brush set. One of every two city and country homes buy after demonstration.

This brush invention washes and dries high windows, cleans walls and ceilings, hangs wallpaper, sweeps, scrubs, etc. Saving in broom expense alone pays for set many times.



Your choice of protected N.A.N. Chicago territory. No competition. Sold 46 sets in No price objection. A real 12 hours—profit, \$66.70.

TRY WITHOUT INVESTING A CENT

Our plan permits you to prove the ease and profits in selling our Brush Set before you invest a penny. Send name and address for big free descriptive book explaining our plan. Our plan makes a winner of you. Sign and mail the coupon TODAY.

HARPER BRUSH WORKS

106 2d Street, FAIRFIELD, IA.

HARPER BRUSH WORKS, 106 2d St., Fairfield, Ia.

Please send me full particulars, pictures, salesman's results, etc., and how I can start without investing a cent.

Name Address City State

WANTED General Agent

THE SMITH GREATER SHOWS Chatham, Virginia, this week; Ashboro, North Carolina, Sept. 24th.

RUBBERIZED APRONS

\$4.25 Per Dozen \$50.00 Per Gross

The easiest selling article on the market. A sure sale in every home. Made in Pink, Blue or Black Checks. High-grade quality. We can make immediate shipments. Send for descriptive circular covering complete line.

Terms: 10% with order, balance C. O. D. Sample 40c. Write today.

RELIANCE RUBBER CO. P. O. Box 648, Akron, Ohio

GREENE COUNTY FAIR

Opens October 1. Closes October 5, 1923 CARROLLTON, ILL.

\$10,000.00 in Premiums. Want a small Carnival Company, or can use Independent Rides, Shows and Amusements. Wire or write S. E. SIMPSON, Secretary.

CIRCUS BILLPOSTERS WANTED

FOR RICE BROS. SHOW Long season, good treatment to experienced billers. Address ED. SHAW, Adler Hotel, Memphis, Tenn.

Merry-Go-Round and Concessions

Open for Fairs, Celebrations and Home Comings in Missouri, Illinois, Kentucky and Arkansas. Can also place few Legitimate Concessions. Wire or write JAFFEE AMUSEMENT CO., Pittsfield, Ill., Sept. 17 to 22. Other good ones to follow.

... NOTICE ...

WANT Shows, Rides, Concessions and Free Act. in play Chatham Colored Fair, October 2, 3, 4, 5, 6, 7 and 8. First fair of season with all complete. Wire C. P. ALSTON, Manager, Siler City, N. C.



JOHNNY J. JONES EXPO.

Meets Gratifying Changes at London (Ont.) Fair—Long Jump to Nashville, Tenn.

London, Ont., Can., Sept. 13.—Following its wonderful engagement at the Canadian National Exhibition at Toronto, the Johnny J. Jones Exposition arrived here Sunday noon and everything was in readiness Monday morning.

The London Advertiser devoted the entire front page of its Wednesday issue in a review of the Johnny J. Jones Exposition and the fair. And, incidentally, the writer enjoyed a visit with Col. McKinley, The Advertiser's city editor, also Charles Caruthers, city editor.

Mrs. George Rollins, who had been visiting Mrs. H. F. Maynes at North Tonawanda, has returned. Mrs. Grant Smith (Sister Sue) spent the past week with her sister in Buffalo.

All minds are now concentrated upon this show's trip to the Southland and its ten weeks' tour of Cuba and Habana Park, Havana, engagement.

From here the Jones Exposition will make one of its famed moves—to the Tennessee State Fair at Nashville, which same trip, however, has been accomplished before by this organization and reached its destination on scheduled time.

EDWARD R. SALTER ("Johnny J. Jones' Hired Boy").

SHARE ALIKE

Otto and Wm. F. Floto To Further Profit by Finding of a Second Will

New York, Sept. 15.—Otto Floto, sporting writer for The Denver Post, and William F. Floto, of The Tulsa Press, will share alike in the provisions of the will of their sister, the late Mrs. Claire L. Hylsted Burton, who died two weeks ago, it was learned today.

Otto Floto, who is a resident of Kansas City, Mo., in company with Bill Floto, long known as a press agent in the outdoor show world, arrived in this city a few days ago to probate a second will which was found in a deposit box rented by his sister at the Fifth Avenue branch of the Guaranty Trust Company.

In this will a trust fund is set up for Otto Floto and William Floto to the aggregate amount of about \$400,000.

During the proceedings the Flotos are remaining in New York at the Broadway-Claridge.

HOLMAN TAKING OUT SMALL WINTER SHOW

S. L. Holman advised that after October 4 he will not be general agent of the Dalton & Anderson Shows, as he had planned to go to San Antonio, Tex., to take out a small show for the winter months in Southwest Texas.

HILLIAR HASN'T DECIDED

In connection with an ad which appeared in last issue William J. Hilliar has advised that he has made no definite plans for next season, or the future.

SAM NAGATA'S FRIENDS, NOTE!

Anyone having heard from Sam Nagata, of the Nagata Brothers, ride operator on the Rubin & Cherry Shows, reported to be in Japan at the time of the earthquake, kindly notify The Billboard's New York office. Apprehension is felt for his safety.

GEO. SHIPP, NOTICE!

Mrs. Wm. Shipp, of 221 E. Seventh street, Pomona, Calif., is seeking to locate her son, Geo. Shipp, as his father has died. Anyone knowing his whereabouts is requested to write Mrs. Shipp as above.

FORTUNES MADE SELLING GAS-MASK

Goodyear Raincoats

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WANTED For Week of September 23rd to October 3rd Auspices Jolly Neighbors, Concessions of All Kinds. Thirteenth and East Avenue, Berwin, Ill. Twenty-second and Sixteenth to follow, Auspices Moose, Cicero, Ill. Send all mail to MAX GOLDSTEIN, 1053 Dunlap Ave., FOREST PARK, ILL.

DIXIELAND SHOWS (OUT ALL WINTER)

Hickman, Ky., American Legion Celebration, Sept. 24 to 30

Advertised for miles around. One of the biggest and best celebrations ever pulled in Old Kentucky. Don't miss it. No exclusive on Concessions. BROWNVILLE, TENN., FAIR follows. We hold exclusive on everything. Get RIGHT. Stay RIGHT with a REGULAR Show for REAL PEOPLE. 40-MILES save your stamps, it may be a long, hard winter.

THE GREAT BEL AIR FAIR

BEL AIR, MARYLAND, OCTOBER 9, 10, 11, 12, 13. Twenty-two miles from Baltimore, Md., on Md. & Pa. R. R. All Concessions open. No exclusives excepting Eating and Drinking. WANT Rides. Liberal terms to Caterpillar, Seaplane, Frolic or any other Rides. Good winter quarters. CAN USE clean Shows. No strong joints. Write quick, as we will not overload the grounds. Good spot for Palmist. JOHN T. McCASLIN, 123 East Baltimore St., Baltimore, Maryland.

SHOWS AND CONCESSIONS

No exclusive excepting cook house. Rising Sun Base Ball Club, Rising Sun, Md., Week of Sept. 24; Federal Park, Md., for Disabled Veterans; and Bel Air Fair to follow. JOHN T. McCASLIN, 123 E. Baltimore St., Baltimore, Md.

LOOK! LOOK! LOOK!

All Aboard South—Show Out All Winter 10-DAY CELEBRATION ON THE STREETS, AT COVINGTON, KY., COMMENCING SATURDAY, SEPT. 22.

WANT GREAT PACIFIC SHOWS WANT

Shows and legitimate Concessions of all kinds. No exclusive. Good opening for any money-getting show with own outfit. Placements for Minstrel Show People at once. Piano Player, Trap Drummers, also Stage Manager, Willie Rogers, Brannon, Bond, Harris, Fraser and Fraser, wire. Will consider organized Minstrel Show. Will furnish complete outfit for same. PLACE Colored Band immediately. CAN ALSO USE experienced Help on Merry-Go-Round and Ferris Wheel. Top salary. Must join on wire. ALSO USE Ross Canvasman, Talkers and Grinders. ALSO PLACE few Concession Agents and Ball Game Workers. Good opening for Cook House. Address all mail and wires, BILLY C. MARTIN, care The Billboard, Cincinnati, O. P. S.—Want to buy two Tests, size 30x70; also 40x70. Must be in good condition.

W. I. SWAIN SHOW COMPANY INCORPORATED

WANTED—Trap Drummer, with Bells or Marimba. Long season. No walking parades. Salary, \$27.50, and transportation after joining. Also Billposting Agent for brigade. Wire. Murray, Ky., this week; Paris, Tenn., next.

CONDITIONS IN VAUDEVILLE

(Continued from page 18) are no other big-time vaudeville theaters west of Chicago in the United States or in Canada. Virtually a 100 per cent monopoly of the big-time field is exercised by these two interests.

Relationship Between Keith and Orpheum

The relationship between the two circuits is very close, as can be seen from the following: Both circuits have for years booked their attractions from the same floor in the Palace Theater Building in New York, where, the maintaining separate entities, they have worked hand in glove. Acts playing one circuit regularly play the other upon completing the rounds of the first, and often get booking for both at the same time, as for example, Olsen and John-

son, who, according to The Clipper, "were signed by the Keith office last week under a contract which calls for their appearance in Keith theaters for the next three years. A route to last that time is now being laid out for them, which will also include the Orpheum Circuit." Acts refused employment by one circuit find it useless to apply to the other. Acts receive the same salary playing either circuit. Theaters declared to be "opposition" to the one are also considered "opposition" by the other.

Orpheum recently announced the removal of some of its booking force to Chicago, where it maintains its executive offices. This move may well have been inspired by the decision of the U. S. Supreme Court, which after hearing the appeal in the Max Hart case rendered an opinion in which it declared vaudeville to be interstate commerce, thus, of course, opening up

the Keith-Orpheum combine to suit under the Federal Anti-Trust laws. It is a fact, however, that Orpheum is continuing to book its big-time houses out of the Palace Theater, tho it may be engaging its junior acts in the office of the Western Vaudeville Managers' Association in Chicago. On the other hand, there is an unconfirmed rumor of quite the opposite tenor, namely, that Orpheum will next season book not only its senior but its important junior attractions in New York, leaving for Chicago only the "fillins", disappointments and the booking of the distinctly inferior houses and acts.

Conflicting reports of this nature were encountered at every turn of the investigation. In this instance it is anybody's guess which version to believe. One thing, however, is quite certain. Even if there were a complete geographical divorce between the booking offices of the Keith and Orpheum circuits this would not in the least alter working relations between them, tho the machinery might not run quite as smoothly.

Ever since Martin Beck—formerly president and now chairman of the board of directors of Orpheum—tried to break into New York about 1906 by building the Palace Theater each side has vigorously respected the other's territorial prerogative, the dividing line between the two being nearly as well marked as a boundary between two nations.

It is not clear just how Keith got the Palace Theater from Beck—probably by threats to invade Beck's Western preserve—but the fact is that Keith now operates the Palace Theater and owns fifty-one per cent of the stock in the Palace Theater and Realty Corp., Orpheum owning the remaining forty-nine per cent.

The ownership of Orpheum Circuit, Inc., of 6,004 shares (\$100 par) of the outstanding 13,800 shares of the B. F. Keith New York Theaters Company constitutes another connecting link.

Furthermore it is reported, tho this cannot be verified, that practically every director, officer and employee in the Keith organization took stock in the Orpheum Circuit, Inc., when it was organized in 1919, pressure being exerted from above upon those who did not voluntarily do so.

The situation in the big-time field is, therefore, that there is a complete control by Keith in the East and Orpheum in the West with working agreements and a very close relationship between the two circuits.

WANTED

RIDE FOREMAN FOR Allan-Herschell Two-Abreast Also other Ride and Workingmen. Want two good Shows and clean Concessions. Two weeks open after week October 8th. Address M. W. McQUIGG, American Annex Hotel, St. Louis, or this week Baraboo (Wis.) Fair; next week Petersburg (Ill.) Fall Festival.

PISTOL GAS LIGHTERS

Automatic. A Bonanza for Agents. Just pull the trigger and get a spark. A BIG MONEY MAKER Per 100, \$11.50. Sample, 25c. 25% deposit, balance C. O. D. Satisfaction guaranteed. WESTERN NOVELTY CO., 416 So. Los Angeles St., Los Angeles, Calif.

COMMERCIAL STATE FAIR

(Colored) KNOXVILLE, TENNESSEE. WANT Shows, Concessions and Riding Devices. Will sell exclusive on Palmistry and Novelties. WANT good Plant show and Ten-in-one. Will sell exclusive on following: Wheelies, Ham, Dolls, Candy and Blankets. Have another good one second week in October. Time is short. Wire B. P. HALE, P. O. Box 112, Chattanooga, Tenn.

Wanted Ride Man

Take charge of erecting and operating Caterpillar. Must not necessarily be experienced on this ride, but must have had charge of other rides and understand care of gasoline engines. Wire or write, H. McPHILLIPS, care Smith's Greater Shows, Chattanooga, Va., week Sept. 17; then as per route.

WANTED FOR SHRINE CIRCUS—Opening Oct. 8th

Acts that can do two or more, Lady Blues Singer, Dog and Pony Act, Promoter that can report by wire. CAN PLACE well-finished Silver Wheel, also other legitimate Concessions. WANT Strong Sketch Team. Winter's work for right people. Address at once, MANAGER, Shrine Circus, Atlantic Hotel, Norfolk, Virginia.







Herodian Mystery; Battlefields of France, Lino and "The Busy City". The Savage Rodeo was a daily free attraction. Several aeroplane performances, most of them private commercial enterprises, were also there.

The only black spot in the fair was the horticultural show. This was a failure due to the fact that the horticultural associations have boycotted the fair in favor of the Rochester Industrial Exposition, because the State Fair Commission has failed to secure a new horticultural building to house the exhibits. The flower men have fought for this structure for years in vain. It was almost within their grasp this year, when announcement was made that the World's Dairy Congress would meet in Syracuse in October. If a proper place could be found for the event, the State Fair Commission, city officials and others interested immediately secured an appropriation from the State for the erection of a mammoth Coliseum at the fair grounds. This is now under construction, rapidly nearing completion. The horticultural association is peeved because its requests were ignored, claiming the Coliseum is a building that will be used one week only, while a horticultural building would have been used indefinitely.

The cattle, sheep, swine, machinery and other exhibits were in the usual volume. There has always been a keen rivalry between the Rochester Exposition and the State Fair. The Rochester Exposition this year was held the week previous to the local exposition and Secretary Edwards, of Rochester, drove to Syracuse to look over the competitor.

CENTRAL CANADA EXHIBITION

The Central Canada Exhibition, Ottawa, Ont., set a new attendance record for opening day when on September 19 47,000 people passed thru the gates. The attendance was 4,000 greater than on Monday last year, and was particularly noteworthy in view of the uncertain weather outlook. Children were admitted free.

The grounds were jammed afternoon and evening. The shows were briskly patronized and the educational exhibits seemed more than ordinarily popular. A balloon ascension by Prof. C. A. Farley provided the day's thriller. A big fireworks display featured the night show.

Some of the free acts, including Robinson's Elephants and the Berlo Sisters, were late in arriving and missed the first day.

Due to the extremely cool weather the night attendance was small. On the whole, however, the prospects seemed excellent for a record-breaking attendance for the entire fair.

INTER-STATE FAIR, KANKAKEE, ILL.

Kankakee, Ill., Sept. 15.—The Kankakee Inter-State Fair, which closed here yesterday, enjoyed its greatest financial success this year by reason of the favorable weather which brought good crowds every day of the five-day period, September 10-15. The attendance for the week was better than 150,000.

As usual, each day of the week was a feature day. Monday, the opening day, was "Soldiers' Day," "Children's Day" and "Old Settlers' Day." The crowd was the largest of any opening day since the fair was started.

At the request of the governor Tuesday was named "Good Roads Day" and it is no exaggeration to say that 2,000 men interested in the good roads program of the State were here. This was an innovation at the local fair.

Wednesday was "Kankakee Day," when local business closed for the afternoon and local people attended the fair in large numbers. The Wednesday crowd was probably the largest of the week. Thursday, which is usually the big day, was cold and although the grand-stand capacity was exhausted both day and evening, the attendance fell a little short of that of Wednesday.

The annual livestock parade was held as usual on Thursday afternoon. The pageant, advertised as the "Million-Dollar Live-Stock Parade", has proved to be a big feature and drawing card for several years, especially among the farmers. The blue-ribbon winners among the horses and cattle were paraded around the half-mile race course at four o'clock and attracted sufficient interest to cause other forms of entertainment to halt for half an hour. The line reached around the half-mile course.

As in years past, the free circus and vaudeville acts given afternoon and night on a stage in front of the grand stand helped to give the program action and color. They were staged for the first part without interruption during the horse show and the races. There were about twenty-five of these acts. Where the acts were of a similar nature two of them were staged at the same time. That gets succeeded each other rapidly so that there was never a moment when there was not action. Colonel C. R. Miller, the present Director of Public Works and Buildings at the State capitol, books and directs the show each year, selecting those he believes will give variety to the entertainment.

The free acts included the following: Bohne's Checkboard Flyers; Walter J. Adams, stunt flyer; LaFleur and Portis, iron-jaw act; The Three Alex, aerial iron-jaw acrobatics; Alexander Trio, hand balancing; Radio, the guideless pacing wonder; The Flying Howards, Russian rings and webbing; Ryan and Davison, comedy acrobats; The Allen Duo, double flying trapeze; Foley and Synder; Sauer's comedy educated pigs; The Three Bancrofts, acrobats; Five Pettinawars, juggling and posing; The Ross Bentz Trio, head and hand balancing, etc.; Herbert's troupe of trained pets; the "Act Beautiful" posing man, woman, horse and dog; Kimiwas Jap Trio, equilibrists; Three Sinclairs, foot juggling; Jack Moore Trio, wire artists; Freshend Bros., equilibrists; The Rollo Trio, roller skating.

One of the features on the grounds was a "better baby contest" in which about 500 children were entered in a contest conducted by competent physicians.

Among the educational features was the display tent sent by the State of Illinois, in which were exhibits of the work of various departments. There were exhibits by the health

Items for the Fairs. Table with columns: No., Description, Price Per Dozen. Includes items like Aluminum Preserve Kettles, Plums Doll, Pillow Tops, Spark Plug, Mama Doll, Jamima Mama Doll, Bear in Boots, Coral Long Chair, Choker Bead Necklaces, Photograph Cigarette Cases, Imported Photo (Bathing Girls) Cigarette Cases, Soap Vamp Dolls, Pinstriped Pen and Pencil Set, Half Pint Flasks, New Dutch Silver Flask, Black Pint Vacuum Bottles, Pint Aluminum Vaseline Bottles, Umbrella Shape Lead Pencil, 7 1/2-in. Pretty Cigarette Holder, Pipe Shape Cigarette Holder, Beautiful Shell Frame Beaded Bags, New Assorted Bead Necklaces.

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department, the departments of game and fish, highways, waterways, weights and measures, public welfare, etc. The lectures sent by the State talked to large crowds each day. The Illinois Department of Public Works during the summer made a motion picture in story form, which shows life in the different State institutions, the penitentiaries, hospitals for the insane, the blind and others. This film was run to crowded houses afternoon and evening each day of the fair. The World of Mirth Shows was the carnival attraction on the midway. There was an unusual display of automobiles and modern farm machinery. The races proved to be a greater attraction this year, there being 125 harness horses and more than 100 running horses entered. The interest shown seemed to indicate a revival of enthusiasm for racing here. Exhibitors of all kinds were plentiful this year. New barns for horses, cattle and swine had to be erected hurriedly. The financial success of the fair was sufficient to justify the fair association in making plans for improvements and enlargements next year, they believe.

LYONS FAIR, LYONS, FRANCE

Edward Herriot, Mayor of the city of Lyons, France, is in New York for the purpose of enlisting the interest of American business men in exhibiting at the annual Lyons Fair, one of the big merchandise fairs of Europe. After spending a week in New York Mayor Herriot will visit the principal cities of the United States.

It has not yet been decided whether the Lyons Fair will be held this fall or next spring owing to the uncertain conditions now prevailing in France. Herriot, who is a political power in France, states that his mission here has nothing to do with politics, but is purely for the sake of his Lyons Fair. He is particularly anxious to secure a large display of American wood-working machinery for the fair. Last year he made a similar trip to Russia for the purpose of securing fur exhibits from that country. He was highly successful. Russian furs in large quantities and variety were exhibited at the fair and the buyers were dubious at first, the market was eager for fine pelts and millions of dollars' worth of furs were ordered. They were delivered to the complete satisfaction of the purchasers.

Herriot is a picturesque figure. In youth he was in very poor circumstances, but proved himself superior to all obstacles and became a remarkably successful organizer. He was a professor of rhetoric at the University of Lyons, member of the Lyons municipal council in 1904, and Mayor of the city a year later. In 1909 while still Mayor he was elected Senator of the Department of the Rhone—the region of which Lyons is the capital. About this time he took active leadership in the organization of an international exhibition at Lyons and thru his work made it a phenomenal success in the face of seemingly insurmountable difficulties. The exhibition has become a powerful agency for the marketing of French products abroad.

M. Herriot expects to spend five weeks in the United States and he expects that his tour will still further develop the success of the world's fair at Lyons.

Additional Vaudeville Reviews

B. S. Moss' Regent, N. Y.

(Reviewed Friday Evening, September 14)

Considering the fact that there are but six acts on the bill, it seems that the booker might mix in at least two big-time acts and give the patrons a taste of quality in vaudeville. This house does capacity business usually and the admission price ranges to a 65-cent top for box seats at night. Other neighborhood theaters have a slightly higher scale and seem to be able to afford at least three big-time acts out of a possible eight offerings comprising the show. There are enough patrons in the vicinity, mostly women,

who have neither the inclination to go as far north as 125th street to see a show nor any desire to go to the Riverside, at 96th street and Broadway. The Keith music library and chief musical director are located in the building and, peculiar as it may sound, the house orchestra is atrocious outside of the drummer, who is worse than that and capable of making a greater variety of ungodly, annoying and useless noises than any other in the city.

McSovereign, assisted by an un billed woman, opened with an exhibition of "slinging around" the diabolo in a way that bespeaks much practice and skill. He appears to be of the English type of performer, who goes thru his routine mechanically, prop smile and all.

The second spot brought a clever duo in the Deon Sisters, who are replacing Elsie White, forced to drop out of the bill after one show due to a bad throat. The girls displayed attractive costumes of the better class, excellent material and bits full of action, which is unusual for a sister team. Not a moment's wait between numbers, one of them always on the stage full of pep, and above all they have showmanship and sell their stuff for all that it is worth. A bit of comedy is also injected in the offering and the act is of the kind that goes better at the bigger houses.

Billie Burke's "Tango Shoes" managed to wow them once or twice, which redeems other features that are not so desirable in vaudeville. The act is not new and known to many patrons. Many of them remark that the "fat girl is getting thinner," etc., but the spectacle of elderly folk exerting themselves is not so edifying until it is lost in the efforts of the big woman.

George Watts and Belle Hawley gathered many laughs with the nonsensical comedy done by the former and his way of mugging. Of unusually large proportions physically, he looks funny and knows how to sell his songs, plus a few remarks that got over at times. Miss Hawley, at the piano, sang two or three ballads in a sweet voice, and she scored in surprising manner due also to her pleasing personality.

Shaw and Lee, in the next-to-closing spot, had easy sailing with their well-known hick-comic makeup, songs, gags and dances. We've watched this team steadily make good since they first started out and if anything is to be said to their credit it must include the fact that they improve as they go along and are better than ever.

"Birds of Paradise", done by the Chalfonte Sisters, closed the show with a novelty routine of songs and dances offered in a novelty style. S. H. MYER.

Proctor's 125th St., N. Y.

(Reviewed Thursday Evening, September 13)

Lillian's Comedy Pots, canines, opened the show. The dogs were clever and Lillian handled them in an admirable manner. This animal act is one of the best we have seen.

Lowe and Stella, young man and girl, were next. They did not register very strongly, the girl's dancing being positively bad and her singing worse. Lowe's voice was the only redeeming feature of the turn.

Welch and Hazelton, straight man and comedian, indulged in some sure-fire comedy that got across to a large band. Their songs, too, were of the sort that sell well, and the audience lustily welcomed the boys back to the stage a couple of times for more. Their gags were clean and laughable, and they went big.

Larry Harkins and Company—the "and Company" comprising a piano player, violinist, drummer and banjolele—came next. Harkins' "Juanita" song went over big, as also did his encore number, "Oh, Min! Come Down to Your Child". The boy who played the violin made a

distinct hit with a solo, and two of the boys did a dance to much applause.

Marcus and Burr were the big hit of the evening, creating uproarious laughter immediately on their entrance. The girl was one of those extra heavy ladies who would bust most any scale she stepped on, and her male partner was the very antithesis in weight. Big laughs were had when the two did their clowning, especially when the big girl fell on her partner and knocked him about the stage with the terrific impact of her love taps. In the role of a baby, with a short skirt and a milk bottle, and seated in a baby buggy, she was enough to tear the house to pieces, and one man in the audience almost collapsed with laughter. Later, when she appeared in tights and a dancing costume, more hilarity rocked the theater. The act was positively funny, and the audience ate it up.

Inez Courtney and Company, in "A Personal Appearance", closed the bill. A short film of Miss Courtney was shown which didn't mean anything at all to the act. She is a lithe dancer and an extremely high kicker, tho the high kicking doesn't have the artistry it might. In the Kicking Miss Courtney doesn't point her toes, and this gives the dancing a decidedly unattractive appearance. However, a fairly good round of applause was accorded the turn. ROY CHARTIER.

Proctor's 58th St., N. Y.

(Reviewed Thursday Evening, September 13)

The Tamaki Duo, Japanese couple, in an exhibition of the various forms of self-defense known to their race, were the first on the bill. Jiu-jitsu, broadsword play and other stunts were done. The contests, however, were not so much, lacking a realistic touch. The man resisted not the slightest impetus of attack.

Fox and Miller came next. Their offering of patter, songs and dance, with a bit of acrobatics thrown in, did not prove to be very entertaining. The boy who clown was a fairly good stepper, however, and should do more of his stuff.

Gray and Dean, two young misses, were highly entertaining with a routine of songs. Miss Dean, very sweet and diminutive, got a good hand on "Crying for You". While the voices of the two girls were sweet and melodious, they weren't strong enough to carry to the back of the house.

Dave Ferguson and Company, in "Rounders of Old Broadway", worked in front of a drop depicting the main stem from Forty-seventh street up at night. The cop character, the Broadway girl and the derelict all played their parts admirably well, and the songs offered were well received. The act went off to a good hand.

Ben Smith, the rotund traveling salesman character, made a distinctive hit with his songs and humor. He registered solidly on the "Swanee Shore" number, and his clean and humorous patter gained for him a well-deserved encore.

MacCarton and Marrone closed the bill with their presentation of interpretative dances and songs. They worked in a full-stage setting. The character song, "My Man", done by Miss MacCarton, was only fair, and the dancing, especially the apache dance, was slow and without pep. The act was much below the average. ROY CHARTIER.

Loew's N. Y. American

(Reviewed Thursday Afternoon, September 13)

A weak show, even for the medium time, that did not get under way when reviewed until the next-to-the-closing act. The bill may have looked well laid out on paper, but it did not play well.

The Walthour Duo, a cycling act, opened fairly well with a routine of tricks on unicycles and bicycles, preceding Cod, Dinks and Davis, a trio of colored singers and dancers—mostly singers and not very much of that. The best number of their routine was "There'll Be Some Changes", which sounds like a special.

Helene (Smiles) Davis, assisted by Earl Nelson, offered the weakest act on the entire bill and one that did a most decided flop, the couple not even coming back for one bow. Nor did the individual or collective efforts of the players get over during the act. Miss Davis' remarks about Nelson's lower limbs could be omitted most advantageously. Her former single was much better.

"More On"—SHOULD. Where, we do not know. It is one of those things. "High Life in Jail" was a funny act of its kind in its day—the present act seems patterned after the former and is much worse. The jazz band did (Continued on page 123)

OUR "1,000 A WEEK" SELLER ELECTRIC FLOWER BASKET. The right kind at the right price. 9 (nine) "Elite Lite" Roses. 22 inches. Same. \$3.75 Prepaid. \$4.00. Non-Electric Basket, \$3.00 Doz. up. Any kind of Flower Decoration and Pails. BRANDAU ART FLOWER CO., CHICAGO. 439-441 South Irving Avenue. Phone, Seeley 1223.



# DEATHS

## In the Profession

**BATTY**—Mrs., 88, late of Batty's Circus and the Astley Circus, Westminster, Bridgeway, England, and mother of Booth, died September 2, at the Variety Artistes' Benevolent Home, Twickenham, London, where she had been an inmate for many years.

**BEISER**—George H., 79, who for many years was connected with the Steinway Piano Company, died September 14, at Plainfield, N. J.

**BINKINSON**—Otis, an employee of the Walter L. Main Circus, was instantly killed September 12, when struck by a train while walking along a railroad track at Greensburg, Ind.

**BURKE**—Marie, "fat lady", who had been with various outdoor amusement organizations, died of pneumonia, September 5, at Los Angeles, following a week's illness. Funeral services were conducted by the Pacific Coast Showmen's Association. Interment was in Evergreen Cemetery, Los Angeles.

**COURTOIS**—Georges, 44, general manager of the Theater de la Porte Saint-Martin, died recently in Paris, France.

**CROWE**—J. W., of Janesville, Wis., was killed at the Taylor County Fair Grounds, Medford, Wis., early this month, when the airplane in which he and C. R. Rhodes, of St. Paul, were flying, crashed to the ground. Rhodes was severely injured.

**CUNNINGHAM**—J. H., 50, died suddenly at his residence in Chatswood, Sydney, Australia, August 2. The deceased, who went to Australia from Los Angeles two years ago, was formerly a major in the United States Army and had served in the Spanish and World wars. He was very favorably known among the American colony of performers who played Australia while he was in that country. His widow, son and daughter survive.

**CURNICK**—Dr. E. T., retired pastor, author and composer of sacred music, died recently at Arlington, Mass. His death occurred less than a month after the publication of his novel, "The Kentucky Ranger". He was twice married.

**DEAN**—Ralph, 55, character actor and stage manager, died September 15, in Bellevue Hospital, New York, of ulcer of the stomach. The deceased had been in the hospital since September 10. Mr. Dean was long associated with Frohman shows, playing juvenile parts in his early days. He made his biggest hit in "The Sky Farm". He also directed motion pictures for the Frohman Amusement Company. During the last few years Dean was generally to be found with Arthur Hopkins' attractions. He was stage manager for "The Old Soak" during the run of that attraction in New York and had started on tour with the No. 1 company when taken ill. He last appeared as an actor in the original company of "Seventh Heaven". Mr. Dean was a member of the Lambs' Club and is survived by a son, Theodore Dean, of Bayside, L. I.

**EDDY**—E. Nino, 70, who in his early days was a well-known gymnast and circus rider, died September 14, at the Brunswick Home, Amityville, L. I., N. Y. His last appearance was in 1915.

**FLEMING**—John F., 42, died September 8, following a protracted illness. Fleming was property man at Keith's Busbywick Theater, Brooklyn, N. Y., for the past seven years and had been affiliated with Keith houses for 21 years. His wife and two children survive him. Burial was on September 11.

**FRANK**—Alfred Russell, 64, prominent in musical circles as a concert bass and an authority on voice teaching, died at Rockville Center, Long Island, N. Y., a few days ago. Mr. Frank, at the time of his death, was head of the vocal department of the Boston Conservatory of Music. He was born in Maine August 17, 1859, and spent the greater part of his life in Massachusetts, his last residence being at 815 Washington street, Brookline. William and Myron Whitney, of Boston, gave him his early music training, and later Frank went to Europe and studied under Luigi Vannequin, famous operatic coach, of Florence, for a number of years he taught voice at Portland, Me. Surviving are his widow and three daughters. One of the daughters, Ethel Frank, is a widely known concert singer.

IN LOVING MEMORY OF OUR DEAR HUSBAND AND FATHER,  
**ED GUTHRIE**  
who died September 19, 1922.  
Gone, but not forgotten by his loving wife and sons,  
**MRS. IDA GUTHRIE,  
ALBERT E. GUTHRIE,  
FRED GUTHRIE.**

**HARTUNG**—John G., sheriff of Franklin County, Wash., and a brother of W. A. Hartung, new manager of the Orpheum Theater, Omaha, Neb., died at Pasco, Wash., September 2.

**HEENEY**—Joseph, 39, a member of the Jersey City (N. J.) Local Union No. 59, of the I. A. T. S. E. & M. P. M. O., was fatally shot September 14, at the stage entrance of the Lyric Theater, Jersey City, where he was employed as a stage hand. John J. Walsh, deposed business manager of Local 59, is charged with the shooting.

**HIGGINS**—William, 29, at one time a member of Dennis Kehoe's Irish Players, died at Adelaide, Australia, July 25. The deceased had been ailing for some time.

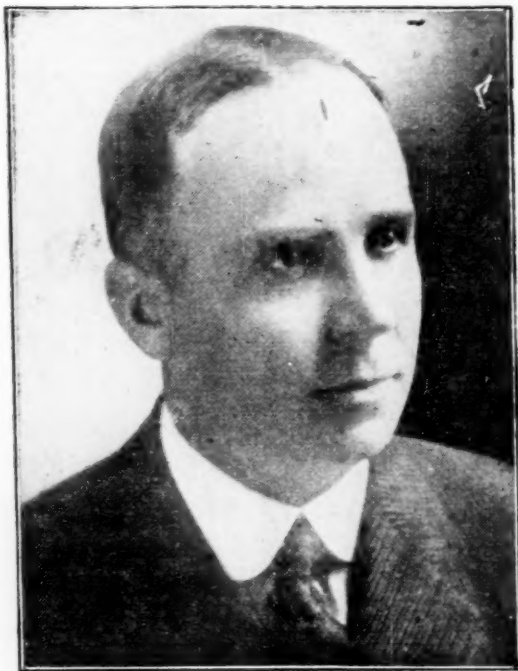
**HUBER**—Florence, formerly known in the profession as Florence Clark, died at the Roosevelt Hospital, New York, September 6, following an operation for appendicitis. The deceased was the wife of Frank M. Huber and daughter of Florence Madeira. Following her marriage some years ago, Mrs. Huber retired from the stage. She had been in the "Overseas Revue" with Elizabeth Brice, as one of the Clark Sisters. Her last appearance was with Cecil Lean and Cleo Mayfield in "Look Who's Here!" Services were held at Campbell's Funeral Church, New York, September 8, and were attended by numerous friends of the deceased.

**KUMI**—Dick, manager of the Yokohama Boys, Japanese acrobats, is reported to have been killed in the fire at Tokio, Japan, which re-

# In Memoriam

Born Oct. 14, 1882. Died Sept. 24, 1922

"Gone, But Not Forgotten"



From  
**Clarence A. Wortham's  
World's Best Shows  
(Beckmann, Gerety & Robinson)**

sulted from the recent disastrous earthquake. All of Kumi's relatives who were in Tokio at the time are believed to have escaped from both earthquake and fire.

**LEWIS**—Mrs. Essie Liberty, 55, a member of the Musicians' Protective Association, Local 66, of Rochester, N. Y., and a former member of the well-known Liberty Family Band, died September 13 at the home of her sister, Mrs. Frank Smith, 395 Central Avenue, Rochester. Besides the sister mentioned, Mrs. Lewis is survived by her father, three sisters, two grandsons and several nieces and nephews. Funeral services were held September 17 at Our Lady of Victory Church, Rochester.

**MATHIS**—W. D., father of June Mathis, prominent actress, died in New York City September 12 of apoplexy. Mr. Mathis had suffered a similar stroke two years ago, but had slowly recovered until he was able to go about.

**MATTHEWS**—David A., father of Raymond Matthews, orchestra leader and composer, and former chief of police of Worcester, Mass., died in that city September 12.

**MCCOY**—Jane, known in musical comedy circles, died August 19 at the home of one of her sisters in Utica, O. Miss McCoy had

been in ill health for over a year. Previous to her sickness she had been a member of the La Salle Musical Comedy Co.

**MILLER**—Price, 21, stunt aviator and parachute jumper, died at the Sacred Heart Hospital, Spokane, Wash., September 11, of injuries received in a fall at the Spokane Inter-State Fair Grounds earlier on that same day. Miller was a native of Portland, Ore., and had served in the Canadian Royal Flying Corps. His widow survives.

**MONTIUS**—M., French comedian, recently died at Vitrol, France, where he was playing.

**NORWOOD**—Mrs. Ralph, wife of the well-known orchestra leader of Canton, O., died at her home last week. Mr. Norwood is pianist with the Canton Grand Opera House. The deceased was buried in Canton.

**QUIRK**—Eddie J., 48, a concessionaire, familiarly known as "Sleepy Eddie", died suddenly, September 5, at Walton, N. Y., of heart disease. He was at one time with the Greater Sheesley Shows and had been identified with the carnival business everywhere. He was a member of the Saginaw, Mich., Lodge No. 47 of the Elks. At the time of his death B. C. Moore and "Rosina" were with him. The

funeral service took place September 10, with interment in Calvary cemetery, Brooklyn. Many beautiful floral tributes were sent by the wide circle of friends. The deceased was a native of Brooklyn.

**ROGERS**—Lucretia Harris, colored, famous as a moving picture actress, died in Los Angeles, Calif., late last month, following a brief illness. The deceased was one of the best female impersonators of Indian and Egyptian characters in the films.

**RUMBALL**—Alice Lillian, of the English set, The Fall Malis, who had just returned to London from Australia, died suddenly September 7.

**SCALES**—Ollie, colored, vice-president of Joyland Park, Chicago, died in his room in the Idlewild Hotel, that city, September 3. Scales was president of Shady Lake Park, Bessemer, Ala., when 17 years old. He was the first man to run pictures of Booker T. Washington's funeral, at the DeBheim Theater, Bessemer, Ala. He was 39 years old.

**SCHAEOLYVE**—Hippolyte, 58, professionally known as Cuban, circus director, died recently at Perroux, France.

**SHEPPERSON**—Derec, aviator doing sky writing at Nashville, Tenn., was killed there during a flight September 15. Shepperson was a veteran of the Royal British Air force and had served in the world war.

**STEECE**—S. W., automobile race driver of Sioux City, Ia., was killed at the Tri-State Fair Grounds, Aberdeen, S. D., September 7, when his car crashed thru the fence surrounding the race track at the fair grounds. The deceased had been a professional race driver since 1910. He leaves his widow, one son and his parents.

**SULLIVAN**—Thomas, of 3971 E. 79th street, Cleveland, O., said to be an employee of the Al G. Barnes Circus, was run over by an automobile truck at Franklin, Ind., a short time ago, and died at the Methodist Hospital, Indianapolis, September 12. Death was due to fractures of both limbs and to internal injuries.

**TOWNSEND**—Anna, motion picture actress, known in film circles as "Grandma", because of the character roles she had been accustomed to playing, died at her home in Los Angeles September 11. The deceased appeared in the grand-mother part in Harold Lloyd's comedy, "Grandma's Boy". She was seventy-nine years old and is survived by a daughter.

**VAN DRAKE**—Owen B., rated as one of the best amateur automobile race drivers in Minnesota, was killed at the Minnesota State Fair Grounds at Hamline, near Minneapolis, when his machine skidded and crashed into a concrete wall. Van Drake was leading the field in a ten-mile race when the fatality occurred. He was thirty-one years old and is survived by his widow and one child.

**VAN GORDER**—H. E., widely known and popular showman, whose career in the outdoor amusement world covered a period of thirty-five years, died very suddenly at Greenville, Mich., Thursday morning, September 13. Mr. VanGorder's death was due to a paralytic stroke. For three years he had been secretary of the K. G. Barkoot Shows, was manager of the Vermelo shows for two years, and during the past season had been lot manager for the Middle West Shows. He was a life member of the Elks' Lodge of Muncie, Ind. Interment was in a cemetery at Grand Rapids, Mich.

**WARDE**—Ernest C., 49, son of Frederick B. Warde, famous Shakespearean actor, died in a hospital at Los Angeles, Calif., September 9, following a six weeks' illness. Ernest Warde was an actor and had once served as stage manager for Richard Mansfield. Lately he had been employed as a director at various film studios in Los Angeles. Frederick Warde was born in Warrington, Oxfordshire, England, in 1851 and made his first appearance on the stage at the Lyceum Theater, Sunderland, England, September 4, 1867. In America his first appearance was at Booth's Theater, New York, August 10, 1874.

**WEBSTER**—Tony, of Henderson, Ky., an employee of the Walter L. Main Circus, was instantly killed at Greensburg, Ind., September 12, when struck by a train.

IN MEMORY OF  
**C. A. Wortham**  
who passed on September 24, 1922.  
His heart may be dead, but his name remains the same.  
**RUFUS AND NELLIE.**

**WENTZ**—Don H., 27, employed by Clyde Hippie on the Finn Bros.' Shows, was instantly killed September 9, at Marlboro, Mass., when he was thrown from a skidding motor truck on which he was riding. An uncle, J. C. Piller, assistant trainmaster of the B. & O. R. R. at Cumberland, Md., was located and the remains were sent to that city for interment.

**WHEELER**—Mrs. Emma G., 69, for years a prominent worker in musical circles, died at her home in Mandan, N. D., September 11, after a long illness. Mrs. Wheeler attended the International Music Congress in Europe several years ago, following which she suffered a breakdown in health. She was born at Rushville, Ia., and had resided in Dubuque, where she received her musical education. Mrs. Wheeler had been engaged in teaching music at Bismarck and Mandan, N. D., for thirty-one years.

# MARRIAGES

## In the Profession

**BAKER-MAYO**—Ida Mayo, a nineteen-year-old member of the chorus of "Firts and Skirts", was married to Louis Baker, U. S. Navy, on the stage of the Lyric Theater, New York, N. Y., after the performance Saturday night, September 8. Walter "Pop" Smith, juvenile, acted as best man, and Mollie Norris, another member of the chorus, was bridesmaid. Rev. C. Carville, of Newark, performed the ceremony and the entire company attended the wedding banquet that was given by Theodore Cole, a produce merchant and an intimate friend of the groom.

**BIRD-GRIFFIN**—Jack Bird, Australian whip-cracker, and Hester Griffin, equestrienne, were married at Lebanon, Tenn., September 11. Mr.

# SIEGMUND LUBIN

**S**IEGMUND LUBIN, 72, pioneer of the motion picture industry, died at his summer home, 27 N. Vassar Square, Chelsea, Atlantic City, N. J., September 11, of heart trouble. Mr. Lubin had been ill during the entire summer, and at various times death was thought to be imminent.

Mr. Lubin was born in Breslau, Germany, and came to this country at the age of sixteen. He erected the first moving picture theater in the world at the National Export Exposition, in Philadelphia, in 1899. One year later he founded the Lubin Motion Picture Manufacturing Company, of Philadelphia. This firm was subsequently merged with the Vitagraph, Essanay and Selig concerns into the Big Four. Today, of the original four, only the Vitagraph remains. His first business venture in this country was in the manufacturing of optical instruments, and his store in Philadelphia is still maintained under his name. Mr. Lubin is considered the perfecter and commercializer of the moving picture, and was in consequence a leader in that industry for years. He was the first to make use of the film camera for scientific purposes, photographing germs thru a microscope.

It is said that Mr. Lubin made and lost several fortunes in his attempt to be the leader of the film world. He made use of his large estate at Belwood, Valley Forge, Pa., in the filming of many of his pictures, where train wrecks, accidents and spectacular events were staged in a lavish manner. Suits of all kinds literally seized his profits. The Thomas A. Edison suit was the beginning, and it was followed by Federal suits against the "Film Trust". These caused an expenditure of large sums for defense, with the result that the rights of the Lubin films were later purchased by Louis J. Selznick, in 1916, when Mr. Lubin retired.

At the death of Siegmund Lubin were his widow and his two daughters, Mrs. Emily Lowry and Mrs. J. J. White, of New York City.

His body was buried September 14 in the Jewish Cemetery at Pleasantville, N. J. Simple but impressive services were held in the mortuary of Jeffries & Keates, the rabbi of Israel Synagogue, Dr. Henry M. Fisher, officiating. Many theatrical representatives were present, including delegations from the Friars' and Lambs' clubs of New York, the Travelers' and Cosmopolitan clubs of Philadelphia, and from the Stanley Theater Company of America. Among the film producers attending were Adolph Zukor, Edgar Lewis and E. C. Earl.



and Mrs. Grimes are planning to appear on the vaudeville stage together.

**BOECKMANN-NORTH**—Jacob Boeckmann, musician, and Mary North, of the executive staff of the Actors' Equity Association, were married in Brooklyn, N. Y., September 15.

**BREED-SNYDER**—E. R. Breed, of Massillon, O., and Grace Snyder, daughter of Joseph Snyder and a sister of Mrs. Con T. Kennedy, were married at St. Paul's Episcopal Church, Massillon, September 1.

**COLLINS-FORSTEL**—Marty Collins, of Collins and Pillard, featured comedians with Clark & McCullough's "Hollywood Follies", a Columbia Burlesque Circuit attraction, and Rose Forsteln, of Philadelphia, a non-professional, were secretly married a few weeks ago. The news of their marriage was not generally known until last week, when "Hollywood Follies" played the Gayety Theater, Boston.

**CRITTENDON-HUGHES**—Nathaniel Brittan Crittendon, non-professional, and Rita Bell Hughes were married September 15 at St. Paul, Minn. The bride is professionally known as Rita Bell, formerly of Prince and Bell in vaudeville and later ingenue of "Spice of Life", a Shubert unit, and "Greenwich Village Follies". Miss Bell has retired from the stage.

**DELMAN-MORLEY**—John N. Delman, non-professional, and Lillian Morley, of Morley and Mack, were married July 25 at the Edgewater Beach Hotel, Chicago.

**FREEMAN-CASSELL**—R. E. Freeman, with the Old Kentucky Minstrels, and Cordella Cassell, a member of the chorus of that company, were married recently. Both are colored.

**HAUPERIN-D'ANSELLE**—Victor Hauperin, head of Hauperin Productions, a motion picture concern of Los Angeles, and Irene D'Anselle, film actress and dancer, were married in Chicago August 27.

**HORNBLow-CROSBY**—Arthur Hornblow, Jr., one of the executive directors for Daniel Frohman, and son of the editor of the Theater Magazine, and Juliette Crosby, who plays the American daughter in "Home Fires" at the 30th Street Theater, New York, were married September 9 at the bride's home in Warren, Va. Miss Crosby is the daughter of Oscar T. Crosby, who was Assistant Secretary of the Treasury under President Wilson and who also held the post of President of the International Finance Commission, which arranged all the foreign loans.

**HUNNIFORD-WALLACE**—John Hunniford, of the Bistany Shows, a carnival organization, and Anna Wallace, non-professional, of Buffalo, N. Y., were married August 27 at Grace M. E. Church, Buffalo. In addition to having many acquaintances in the outdoor show world, Mr. Hunniford is known in vaudeville circles as a magician, ventriloquist and escape artist.

**INNES-BATES**—Edna Bates, musical comedy star, last seen in the leading role of "Sue, Dear", and Hon. Charles H. Innes, a Boston lawyer and politician, were married September 15 at the West Side Unitarian Church, New York City. Miss Bates was divorced from her former husband, Herbert L. Goff, in February, 1917. The groom was divorced by his former wife, Eleanor Mills, August 15, 1916, at Reno. He is 53 and the father of three children. The bride is 35. Both have made their home in Boston.

**MACPHERSON-BARTHOLAMEW**—C. Douglas MacPherson, an actor, who appeared in "Shavings", and Vera Hazel Bartholamew, professionally known as Helen Blair and who has appeared in several Broadway productions, notably "One Night in Rome" and "Martinique", were married September 6 in New Haven, Conn., by the Rev. Arthur Goodenough. The legal ceremony, however, took place at Mt. Clemens, Mich., on February 23 last.

**MARSH-BURROUGHS**—Reginald Marsh, cartoonist and artist, was married to Elizabeth Burroughs, non-professional, in New York City recently.

**MELAND-LANGTRY**—Orville N. Meland, Minnesota surgeon, and Mary Langtry, singer, were married recently in New York City.

**SHAFFER-THOMAS**—Jack Shaffer, well-known outdoor showman of San Francisco, and Leah Thomas, actress, whose uncle, E. N. Branson, and mother, Mrs. M. Thomas, are the owners of the Ideal Novelty Co., of San Francisco, were quietly married at Vancouver, B. C., August 20.

**SCHOUFLER-TAYLOR**—Edward Schoufler, weighing 120 pounds, and Ethel Louise Taylor, who tips the scale at 650 pounds, were married in New York last week. Both have been in vaudeville and with circuses. They left last Monday to join the Johnny J. Jones Exposition on its Southern tour.

**SKEEL-CASWELL**—William H. Skeel, former member of the Tanglewood Orchestra, of Peoria, Ill., and Gladys Caswell, of Peoria, were married at Waukegan, Ill., September 4. Skeel is now directing a dance orchestra at Racine, Wis.

**SWAIN-PENDERY**—Carl Swain, eldest son of Col. W. I. Swain, owner of the widely known dramatic repertoire show company bearing his name, and Ruth Pendery, secretary of the Swain enterprises, were married at Huntingdon, Tenn., September 13.

**STOREY-TORICK**—E. M. Storey, of the Northwest Pet Stock Association, of Minneapolis, Minn., and Mary Torick, of the Wakefield "Winter Garden Revue", were secretly married August 30. It became known this week.

**TRACY-TREADWELL**—Spencer R. Tracy, a member of the Stuart Walker Company, playing the Cox Theater, Cincinnati, and Louise T. R. Treadwell, actress, who has been with the Wood Players and a number of New York productions, were married in Cincinnati September 12. Mr. Tracy is a native of Milwaukee, Wis.

# IN MEMORIAM

## C. A. WORTHAM

The greatest friend that we and the outdoor show world has ever had—he is gone only in body, not in spirit, and his teachings are now guiding us.

His virtues are written upon the stone of Love and Memory.

Meyer Taxier and Wife  
Joe S. Scholibo and Wife  
Chas. E. Jameson and Wife  
H. L. Whittenberg and Wife  
Fred Bond and Wife  
Harry Calvert and Wife  
Chas. H. Bell and Wife  
O. F. Struble and Wife  
Fred A. Lawley and Wife  
J. B. Rhodes and Wife  
Roy Crane and Wife

Johnnie Bejano  
Lloyd Hutchinson  
Chas. DeKreko  
A. F. West  
I. Munzey  
Fred Baker  
Kempf Bros.  
Eddie Hart  
W. J. Collins  
(of Thearle-Duffield Co.)

and the Morris and Castle Shows

managing director of the James A. Ogilvy Company, Ltd., a department store in Montreal, Canada, are to wed soon. During the war Mr. Poole was a member of the Royal Air Force and during a furlough met Miss Holloway, who was then appearing in musical comedy in London. She came to New York last spring.

### DIVORCES

#### In the Profession

Alberta Ormes Dudley and S. H. Dudley, colored, have been divorced, according to a report from Chicago.

Mrs. Elsie Kent filed suit in Chicago last week for divorce from William T. Kent, leading comedian in "The Dancing Honeycomb", now playing at the Apollo Theater, Chicago. Mrs. Kent charges her husband with cruelty and is asking for the custody of their two children and alimony. The Kents were married March 5, 1916.

Elsie Getz Sheeran has instituted proceedings for divorce against Joseph M. Sheeran, according to information received from the plaintiff, who was at Rockledge, Pa.

Magretta Lewis, of the Lewis Sisters, secured a divorce from Earl Girdeller Taylor, Chicago booking agent, August 13. She has been granted the custody of their child, Francis Earl.

Mrs. Ruby Walsh, screen actress, known professionally as Ruby Lee, was granted an interlocutory decree of divorce at San Francisco from Maurice Walsh, of Boston.

Elsie Kent is suing her husband, William Kent, the comedian playing the lead in "The Dancing Honeycomb" for divorce, in the Circuit Court, Chicago. She charges cruelty.

Adelina Patti Harold, daughter of Orville Harold, the tenor, has entered suit for divorce against her husband, John McElroy, an actor. The couple were married in June, 1922, and separated in January. Miss Harold charges cruelty and failure to provide. She was a star of the musical comedy, "Irene".

### BIRTHS

#### To Members of the Profession

To Mr. and Mrs. J. C. Moore, August 31, an eight-pound daughter, named Marquerite. Mr. Moore is the general agent of the Noble C. Fairly Shows.

To Mr. and Mrs. O. Lynn Grilam, August 15, at St. Vincent's Hospital, Indianapolis, Ind., a son, Lyndsay Clifton. Mr. Grilam is known professionally as Lynn (Kid) Curley or "Denver Kid" Curley, wrestler.

To Lord and Lady Terence Plunkett, September 8, at their home in Portman square, London, England, a son, Lady Plunkett is the daughter of Fanny Ward, the American movie actress, who in private life is Mrs. Jack Dean.

### Fox's Bedford, Brooklyn

(Reviewed Thursday Evening, September 13)

John Bloddy and Company, two well-poised acrobats, open the show with a routine of acrobatics that pleases. Headspins and somersaults, after which the tumbler lands adroitly upon his colleague's shoulders, feature the offering. What makes the act different from the usual is the appearance of a third member of the company—a dog. And the skill and ability of this canine member of the cast adds much of value to the performance.

Carey, Bannon and Mar are three men whose neat appearance cannot help but lend class to the act, which is a vocal one. The cycle of songs offered is well rendered, the three proving themselves to be accomplished singers. One wonders, tho, why they confined their material to the comic and ballad types. They did not once venture into the sea of popular songs. Nevertheless, they got across to a big hand, which was well deserved.

"The Spite Fence" is a farce which greatly amused the audience. The material is excellent, altho not exactly novel or fresh. The cast—two elderly men and a young couple—capitalize the comic possibilities inherent in the complications ensuing when an Irishman and a Jew live side by side. Each wants to drive the other off the property. Of course, their children love each other, and everything ends happily. Altho there may have been opportunity to jar racial sensibilities, the act manages to remain neutral and does not offend. The act has a great last line, which gives added impetus to the storm of applause that is accorded it.

Sully and Thomas are a young couple, both attractive, who clown around and sing and dance. The tomfoolery is excellent and the humor is wholesome and genuine. The act bears all the marks of the application of an ingenious hand. Here is an act that has original material and good execution of it. The only room for improvement is in the encore. Why not prepare something for an encore instead of upsetting a good impression with the banality, "We Have No Bananas"—that and nothing more?

Robyn Adair and Company is a musical and dancing act. Two young women give exhibitions of vocal and terpsichorean ability with the cooperation of a jazz orchestra. The costuming, the setting and the general staging helped add class and refinement to the act. The orchestral numbers were well received, as was also the singing of the "Cute, Sweet Girl With the Curly", the pertinent characterization being culled from the general criticism of the audience. The toe dance was the hit of the offering, and justly so. **PAUL BENOY.**

### Keeney's Theater, Brooklyn, New York

(Reviewed Thursday Evening, September 13)

Land and Voelk are two well-dressed men who entertain with vocal selections. After a few Irish numbers they render "Oh, Gee, Oh, Gosh, Oh, Golly, I'm in Love", and get across in spite of the fact that this song has been worn almost as threadbare as the "banana" song.

Buckler, Farrell and Company present a skit with all the conventional situations and a number of the conventional jokes. The sketch moves slowly in the beginning and it is some time before the audience gets any idea as to what all the running and talking is about. If the company would make up its collective mind and decide whether it wants to put on a serious sketch or a frank burlesque of the usual type of skit which depends upon the "catch-him-with-the-other-woman" technique, it would get across much better. The latter type seems to be the more consistent with the talent of the company.

Hank Brown and Company present an act, the redeeming feature of which is the capable singing of the young lady, who is the "company". Hank pulls a lot of the old gags, but his monolog is interspersed nevertheless with a few witticisms. The act needs enlivening.

"The Only Girl" is the title of a skit, which purports to be a musical comedy. Four men and three women comprise the cast. The idea behind this skit is the natural inclination of women to gossip and the ensuing results of garrulity. There are a number of situations which draw big laughs, but for the most part the playlet is unceremonious; especially is it so in the climax, which is too patently arranged to wind up the skit in some way or other.

Carl and Inez are still scoring with their representation of the impatient girl and the patient lover who could linger for all eternity on her doorstep. The material is good and the acting is earnest, and therefore effective. The girl's singing is agreeable, as are her mandolin playing and the man's dancing.

"A Day at Coney Island" is an exaltation of canine intelligence. A comedy miss, with the assistance of a man, puts her dogs thru their paces, and they perform with ease and skill that are admirable. **PAUL BENOY.**

She received the news that she had become a grandmother while at Biarritz, France. Fanny's daughter became the bride of Lord Terence Plunkett a year ago.

To Mr. and Mrs. Joseph Russell, colored, at their home, 114 W. 133rd street, New York, a daughter, September 6. Mr. and Mrs. Russell are known professionally as Russell and Lillian, "The Ethiopian Nuts".

To Mr. and Mrs. Harry Davey, September 10, at their Brooklyn (N. Y.) home, a daughter, named Gloria Loretta. The father is manager of the Strand Theater, New York.

To Mr. and Mrs. Morris Biskaller, at Athens, Tenn., September 7, a nine-pound daughter, christened Estella Louise. Mr. and Mrs. Biskaller are members of Hawkins' Comedians.

### Loew's N. Y. American

(Continued from page 121)

not materially help and the only point worth especial recording was a good-looking girl who did a bit of a shimmy and recited a sob tale about how she was forced into it. The shimmy was so much better than the tale that, while affording no opposition to Ree Palmer, nevertheless was interesting.

Walter Weems really did have a "very quiet ten minutes", as he remarked, "but not until he played a baritone horn that the audience seemed especially interested. Nor did Weems seem to be—his material, however, is subtle and the audience at the American is not.

John Storey and Company, the "and Co." being another man and two women, offered one of those domestic affairs called sketches by the booking office and other things by the audience. We have seen worse, both in the playing and in the subject matter. The parts were not bad, but the best individual work was done by the unprogrammed member of the "and Co." as "Mrs. Reynolds".

Mack and Marion with a typical two-women, talking, medium-time act found the most favor of any act on the bill up to this point. Some of the material is so old that it might be possible even James Madison would have to search the archives of his memory to remember just how long ago he had heard it. "Supposition—soup in the kitchen" and "Puss in the corner—etc.", are examples. The straight registered with "Carolina Mammy" in an amber spot! One of these days some one may sing a ballad without an amber spot and it will then be a novelty.

The Harly Brothers, in a hat-spinning and club-juggling act, had one of those days when misses were rampant and catches the exception—this referring especially to the clubs. The turn is not a bad one, however, but the finish when reviewed seemed the weakest part of the act. **MARK HENRY.**



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PARCEL POST

- Albert, Chas D. 1c
Anderson, A. E. 1c
Lamar, Frank 2c
Ballard, Doc P. L. 1c
Lamar, J. W. 5c
Lasures, J. B. 15c
Leinbach, O. B. 2c
Bernhard, Floyd 2c
Loraine, Ed. 10c
Lorraine, Frederick 2c
McGill, J. J. 2c
McLeod, Ed. 15c
Mark, B. 15c
Martielle, Adel 17c
Curtis, Jack 15c
Moore, Helen 4c
DeHaven, A. 2c
Mora, Harold 8c
DeWolfe, Forest 2c
Norton, Cecil 12c
Perkins, J. E. 2c
Peterson, Betty 6c
Dixon, Ethel 10c
Elwood, Jay 12c
Fisher, I. 6c
Fuller, Lawrence 3c
Fuller, I. 15c
Fulton, Ruth 2c
Haahensen, L. C. 10c
Hall, Lee 3c
Hart, Wm. 2c
Hartman, Pauline 1c
Hodgini, A. 2c
Irving, Paul 2c
Jolly, Bert 2c
Kane, Max 12c
Kaw, Erven B. 2c
Keley, James 1c
Kulola, Jan. 2c
Lah, A. E. 2c
Lamar, Frank 2c
Lamar, J. W. 5c
Lasures, J. B. 15c
Leinbach, O. B. 2c
Loraine, Ed. 10c
Lorraine, Frederick 2c
McGill, J. J. 2c
McLeod, Ed. 15c
Mark, B. 15c
Martielle, Adel 17c
Moore, Helen 4c
Mora, Harold 8c
Norton, Cecil 12c
Perkins, J. E. 2c
Peterson, Betty 6c
Phillips, Edgar 10c
Powe, Leona 4c
Ramos, Julie 15c
Rathbun, Hal 2c
Raymond, Jungling 14c
Reno, Del. 25c
Rizgar, David 4c
Schauze, Bronco 14c
Schwartz, Paul 6c
Sweet, Al 10c
Taylor, H. W. 2c
Thompson, Josephine 4c
Wheeler, Geo. 8c

LADIES' LIST

- Acker, Jada
Adams, Etta
Adams, Blanche
Adline, Mrs. Mildred
Albert, Marzie
Albright, Dorothy A.
Aldridge, Billie
Allen, Dorothy P.
Allen, Mickey
Allen, Mae, Aviator
Allen & Kansas Co.
Aller, Edith
Allen, Lorraine
Allen, Louise
Alice, Mary Gray
Allen, Alice Nell
Allen, Lillian
Anderson, Jane
Anderson, Miss D.
Anton, Mildred
Ardelle, Edna
Armitage, Helen
Armstrong, Valeta
Arnold, Cecile
Aubrey, Jane
Aurora, Lillian
Austin, Lola
Auback, Mrs. Helen M.
Bailey, Mrs. W. K.
Baker, Elsie
Baker, Nellie
Bales, Marie
Ball, Alva
Banning, Audrey
Barnick, Mrs. Ann
Barnick, Margaret
Barr, Anna
Barr, Pauline
Barstow, Anna L.
Bartman, Violet M.
Bateman, Edith
Bates, Edythe
Beale, Mrs. Hattie
Beam, Hazel
Beck, Corinne
Bee, Flo
Bell, Mienie
Bell, Crystal
Belzine, Isabel
Becker, Fern
Bennett, Grace
Bennett, Ruth
Bennett, Marion
Bentley, Queenie
Berkeley, Genevive
Berry, Gertrude
Berrymann, Inez
Bessent, Leslie
Bicht, Gertrude
Binks, Mrs. Ruby
Bird, Peggie
Bird, Mrs. Jack
Bishop, Daisy
Bishop, Mrs. Fred
Black, Mrs. Harry
Black, Madeline
Blake, Ruth
Blakely, Madam
Blanche, Mrs. Peggy
Blano, Bessie
Bluto, Cookie
Bobbins, Helen
Bolton, Mrs. W. M.
Bonnie, Zella
Booth, Florence
Borden, Alice
Bowne, Mrs. Josie
Botsford, Madeline
Bradley, Neia
Bretling, Myrtle
Brenner, Dot
Brenon, Katherine
Briggs, Delores
Bright, Billie
Brodie, Gertrude
Brooks, Mrs. E.
Brown, Velma
Brown, Teddy
Brown, Mrs. Chester
Brown, Helen
Brundage, Virginia
Bryson, Lillian
Buckley, Mrs. L. J.
Bullard, Mrs. L. L.
Bulmer & DeLoach
Burch, Clara
Burchette, Mrs. Jeannette
Burke, Hazel
Burns, Caroline
Burns, Mrs. Mamie
Burns, Mrs. Roxie
Burton, Grace
Burton, Margie
Bussey, Mrs. Ed
Butler, Jr., Mrs. Chas.
Butler, Mrs. Mabel
Bennett, Ruth
Bennett, Marion
Bentley, Queenie
Berkeley, Genevive
Berry, Gertrude
Berrymann, Inez
Bessent, Leslie
Bicht, Gertrude
Binks, Mrs. Ruby
Bird, Peggie
Bird, Mrs. Jack
Bishop, Daisy
Bishop, Mrs. Fred
Black, Mrs. Harry
Black, Madeline
Blake, Ruth
Blakely, Madam
Blanche, Mrs. Peggy
Blano, Bessie
Bluto, Cookie
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Burton, Margie
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Butler, Mrs. Mabel
Bennett, Ruth
Bennett, Marion
Bentley, Queenie
Berkeley, Genevive
Berry, Gertrude
Berrymann, Inez
Bessent, Leslie
Bicht, Gertrude
Binks, Mrs. Ruby
Bird, Peggie
Bird, Mrs. Jack
Bishop, Daisy
Bishop, Mrs. Fred
Black, Mrs. Harry
Black, Madeline
Blake, Ruth
Blakely, Madam
Blanche, Mrs. Peggy
Blano, Bessie
Bluto, Cookie
Bobbins, Helen
Bolton, Mrs. W. M.
Bonnie, Zella
Booth, Florence
Borden, Alice
Bowne, Mrs. Josie
Botsford, Madeline
Bradley, Neia
Bretling, Myrtle
Brenner, Dot
Brenon, Katherine
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Brodie, Gertrude
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Brown, Teddy
Brown, Mrs. Chester
Brown, Helen
Brundage, Virginia
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Bullard, Mrs. L. L.
Bulmer & DeLoach
Burch, Clara
Burchette, Mrs. Jeannette
Burke, Hazel
Burns, Caroline
Burns, Mrs. Mamie
Burns, Mrs. Roxie
Burton, Grace
Burton, Margie
Bussey, Mrs. Ed
Butler, Jr., Mrs. Chas.
Butler, Mrs. Mabel

LETTER LIST

- Calami, Dolly
Callahan, Mrs. E.
Campbell, Mrs. V.
Campbell, Katie
Campbell, Bess
Campbell, Mrs. Wm.
Cantor, Peggy
Cary, Violet
Carlson, Julie
Carpenier, Mrs. Chas.
Carlton, Mrs. Jack
Carr, Mrs. George
Carr, Mrs. Clara
Carr, Mrs. Frances
Carroll, Edna May
Carsey, Mrs. B. T.
Carson, Teddy
Cary, Mrs. Bell
Cassidy, Dorothy
Cassidy, Marie
Caswell, Miss B.
Celeste, Pauline
Celia, Mrs. Elsie
Cernie, Mrs. Vito
Chapline, LaBelle
Chess, Marion
Christensen, Dorothy J.
Church Sisters
Clancey, Margaret
Clair, Irma
Clark, Mrs. Ella
Clark, Bertha
Clark, Addie
Clark, Nellie
Clay, Garlin
Clegg, Peggy
Cogan, Mrs. Jessie
Cole, Edna
Davis, Mrs. A.
Davis, Mae
Davis, Dorothy
Davis, Mrs. Lou
Davis, Mrs. Helen
Day, Mrs. L.
DeFerra, Norma
DeFields, Babe
DeLong, Vivian
DeLiberto, Mrs. Ethel
DeMar, Mrs. C. F.
DeVore, Ruth
DeVrier, Noney
Dearman, Mrs. W. H.
Decker, Mrs. D. E.
Decker, Helen
Decker, Mrs. Eve
Dean, Ruth
Deegan, Alice
Deering, Betty
DeVine, Mrs. Walter
Dever, Mrs. Essie C.
Diamond, Georgia
Dinnon, Jeanne
Dinsdale, Lily
Dixon, Fritzie
Dixon, Gertrude
Donagub, Viola
Doty, Mrs. Bert
Douglas, Maxine
Doyle, Mrs. J. P.
Drake, Pearl
Duffy, Gertrude
Duffy, Mrs. Robt.
DuRose, Ethel
DuShane, Bobbie
Eaden, Mrs. O. A.
Earl, Mrs. Lola L.
Earl, Mrs. Emma H.
Earle, Charlotte
Freeman, Betty
Friends, Miss E.
Primiti, Madam
Frisey, Mrs. Vada B.
Frisell, Miss E.
Fulkerson, Mrs. Chas.
Fullio, Mrs. Emma
Gage, Ida M.
Gale, Minna K.
Galloway, Mrs. Wm.
Gall, Wayne
Gallini, Clotilde M.
Garden, Miss Joe
Garrett, Thresa
Garzonie, Mildred
Gatae, Mme. Serita
Gelsner, Francis
Genovese, Nellie
Gibson, Anelia
Gibson, Etanay
Gibson, Patsy
Gibson, Babe
Gillette, Lucy
Gilmore, Mayme
Glascock, Nell B.
Glennan, Pauline
Glover, Mrs. C. O.
Goldie, Essie
Goldin, Pennie
Goldy, Pearl
Goldy, Mrs. Pearl
Good, Mrs. Lora
Goodrich, Amy F.
Gordon, Bae
Gordon, Ida
Gossett, Ruby
Gottschling, Marie
Grace, Tess
Grady, Mrs. Harry
Hinsan, Olive
Hinson, Sadie
Hixon, Opal
Hoffman, Pauline
Hollen, Myrtle
Holland, Mildred
Holmes, Mrs. B.
Horton, Mary L.
Howard, Mary
Howard, Marie
Howe, Ruth
Howell, Molly
Hoy Sisters
Hughes, Edna
Hughes, Alice B.
Humphrey, Mary
Hunt, Lillian
Hunter, Alberta
Hunter, Blanche
Hunter, Mrs. I. M.
Huntley, Dallas
Hutchinson, Mrs. Betty
Ingram, Mrs. Leona
Ingram, Ethel
Irving, May
Ira
Iverson, Mrs. C. O.
Ivy, Alecia
Jackson, Mrs. L.F.
Jeffery, Beatrice
James, Stella
Jamison, Geraldine
Japp, Mrs. Inez
Jewell, Martha
Johnson, Mrs. Thos.
Johnson, Olive
Johnson, Mrs. D. P.
Johnson, Ethel
Johnson, Irene
Johnson, Lillian
Lynch, Emma
Lay, Leah
LeRoc, Marcelle
LeRue, Betty
LeRue, Pearl
LeStar, Nell
LeVal, Ruth L.
LaVardo, Virlian
LaVelle, Stella
LaVere, Babe
LaVere, Maude
Lamont, Kitty
Lane, Mary B.
Latinar, Lola L.
Laberta, Dolly
Laird, Mrs. W.M.
Lambert, Mrs. Dick
Lancaster, Mary
Lance, Mrs. Lewis
Lansino, Mercedes
Lankford, Mrs. Louise
Lasky, Lottie
Levan, Mrs. Arthur
Leash, Patsy
Leasure, June
Lee, Irene
Leonhart, Blanche
LePalmer, Dorothy
LeRoy, Flo
Leon, Mrs. Geo.
Lewis, Mrs. Dick
Liles, Olive
Litt, Leona
Little, Mrs. Lora
Lloyd, Mrs. J. J.
Loyd, Polly
Lorraine, Cecyl
Lorraine, Dolly
Loton, Dolly
Lowe, Mrs. Katie
Lynch, Emma
Mason, Olive
Mason, Billie
Mason, Opal
Mason, Betty
Mason, Dawn
Mason, Jackie
Mason, Fannie
May, Helen K.
Mayes, Mrs. Delta
Mayfield, Capria
Mayhew, Mrs. Jean
Mayer, Mrs. Thelma
Mayne, Mrs. Earl
Mayon, Mrs. John A.
Meighan, John A.
Meado, Miss L.
Mercedes, Miss Mervet, Marie
Meyers, Jean
Milika, Quentin
Mills, Isabelle
Mills, Mrs. Edna
Mills, Mrs. Harry
Miller, Patsy
Miller, Mae B.
Miller, Helen
Miller, Leona
Miller, Eva
Mills, Mrs. B.
Mills, Pauline
Milton, Ruth A.
Mitchell, Mrs. F.M.
Mitchell, Mrs. J. W.
Mizah, Princess
Montague, Montie
Montague, Margaret
Montgomery, Miss G.
Moon, Mrs. Burrell
Morgan, Mrs. John A.
Morrison, Nora
Morrison, Kitty
Morse, Peggy
Morton, Blanche
Murry, Grace
Murry, Margie
Murphy, Rose
Murray, Marion
Murray, Bobbie B.
Murray, May
Murray, Irene
Murray, Mrs. Irene
Myra, Dorothea L.
Naples, Mrs. Chas.
Nast, Avis
Nays, Meridith
Nealey, Mrs. Harry L.
Nelle, Jollie
Nelson, Carolyn
Neuman, Anna
Newell, Georeta
Nord, Mrs. Jack
Norman, Edith
Norman, Ruth
Norman, Mrs. Helen
Norman, Mrs. J. E.
Norton, Beatie
Nowell, Molly
Ogle, Constance R.
Oldham, Madam
Oliver, Mrs. Marie
Oliver, Bobbie
Olson, Lydia
Orr, Dolly
O'Brien, Kitty
O'Brien, Anna
O'Day, Mae
O'Malley, Bessie
O'Neill, Hazel
O'Neill, Dorcen
O'Neill, Babe
O'Quinn, Leona
Owen, Mrs. Chas. V.
Palmer, Mrs. Dave
Palmer, Marie
Parzer, Mrs. Adela
Parks, Mae (M)
Pat, Mrs. Vera
Paulette, Louise
Pearson, Thelma
Pedro, Charlotte
Pemberton, Mrs. Jean
Pence, Mrs. D. E.
Pendry, Ruth
Penger, Julia
Pepper, Helen
Perry, Violet
Perry, Grace
Perry, Mrs. Jenny
Peterson, Margaret
Peterson, Virginia
Petra, Gilda
Petrie, Grace
Phillips, Goldie
Pickford, Ruth
Pickler, Edna
Pinnell, Betty
Piper, Margaret
Pogue, Ona Lee
Polham, Alcto
Pollette, Laura
Ponder, Mrs. Eloise
Porter, Mrs. Dolly L.
Post, Mrs. Thos.
Powe, Leon
Powers, Victoria
Price, Anna
Pritchard, Evelyn
Pulum, Mrs. Genora
Racc, Pauline
Rameau, Bessie
Ramsey, Mrs. Ella
Ransud, Catherine
Rankin, Edith
Ray, Florence
Raymond, Ruth
Raymond, Mrs. J. J.
Raymond, Mrs. John
Rayner, Madam G.
Redman, Billie
Reed, Mrs. Wm. M.
Reed, Mrs. Milton
Rees, Mrs. Vida
Reeves Co., Dorothy
Reiff, Nellie O'Brien
Reiff, Elsie
Reiff, Nellie
Reigel, Jennie
Reiger, Mrs. M. C.
Reich, Mrs. Harry
Reino, Babe
Rhinehart, Stella
Rhodes, Mrs. Opal
Rice, Elsie
Rice, Bessie
Rich, Irene
Rich, Hazel
Richard, Margaret
Richard, Mrs. Pete
Richard, Mrs. F.
Richard, Mrs. M.
Richardson, Florence
Riebel, Pearl
Rielly, Kitty
Riley, Gladys
Riveland, Daisy
Robbins, Marian
Roberts, Blanche
Roberts, Myrtle
Rodgers, Gladis
Rodgers, Josephine
Roland, Billie
Rolling, Edna
Roper, Marie
Rose, LaVerne
Rose, Betty
Ross, June
Ross, Ellen
Ross, Mildred
Roth, Helen
Rouchen, Mrs. Marie
Rowland, Penelope
Rucker, Guslo
Ruhl, Mae
Rupp, Nellie
Russell, Elaine
Russell, Mrs. Faye
Russell, Irene
Ryan, Dorothy
Ryan, Mrs. Ciel
Ryan, Irene
Ryan, Mrs. Faith
Ryan, Clair, Lucille
St. Claire, Helen
St. Jerome, Jack
Gardelet, Mrs. Myra
Saunders, Georgia
Scheppie, (L)Schuler, Florentin
Schutz, Irma
Scott, Belle
Scott, Olive I.
Seaman, Elizabeth
Sears, Lillian M.
Sedley, Edith
Selfer, Clem
Selfer, Helen
Selfer, Ruth
Serpentine, Mary
Seymore, Helen
Shaffer, Vi
Shaler, Ted
Shaw, Mrs. D. E.
Shepard, Mrs. Jack
Shinn, Alice
Shinn, Mae
Shirley, Mrs. Tom
Sidney, Mrs. Frank
Sierst, Ada
Sillierke, Florence
Silvers, Ethel
Simmons, Nan
Sisson, Helen
(S)Smith, Edith
Smith, Mrs. Ansel
Smith, Ardelle
Smith, Ruth
Smith, Frances
Snow, Jessie
Snyder, Mrs. Cecil
Snyder, Pearl
Sprickland, Mrs. H.P.
Stacker, Faye
Stahlman, Inzell
Stammy, Mrs. Edith
Stanley, Mrs. Frank
Stanley, Pearl
Starr, Betty
Stebbins, Thelma
Stefanurth, Mrs. M. Louisa
Stevens, Marie W.
Stevens, Babe
Stevens, Mrs. W. H.
Stewart, Dorothy
Stine, Mrs. Jean
Stokers, Fay
Stokos, Mrs. Wm.
Stratton, Helen
Stricker, Mrs. Floss
Strobel, Mrs. George
Stroog, Mrs. C. W.
Stuckey, Mrs. Monte
Sudduth, Virginia
Sutton, Mrs. Edna
Swartwood, Mrs. Dale
Swartz, Mrs. H.
(K)Swartz, Noble
(K)Tashion, Myrtle
Taylor, Helen
Temple, Mrs. Frances
Terrell, Bonnie
Thayer, Mrs. Thelma
Theodore, Mrs. Rena
Thompson, Mrs. S.A.
Thomas, Mildred
(K)Thomas, Dorothy
Thomas, Mattie
Thomas, Ina
(K)Thomas, Mrs. Jack
(K)Thorppe, Mrs. Bristol
(K)Tomphins, Edith
Tooley, Billie
Tranham, Miss F.
Traylor, Mrs. Edna
Trouch, Elizabeth
Trout, Rena
Trower, Mrs. Cora
Tucker, Mrs. Cy
Tunberry, Mary
Turner, Mrs. Rita
Utrung, Nina
Valadez, Juanita
(L)Valentine, Miss
Vas, Alice, Ida
Vas, Alice, Vida
Van, Dorothy
Vanstere, Jeanie
Vasey, Mrs. Frank
Vaughn, Lillian
Vernon, Thelma
Vernon, Carmen
Vogel, Mrs. Clyde
Wagner, Mrs. Carrie
Walker, Ethel
Wall, Virginia
Walters, Mrs. Jan
Wanda, Mme.
Ward, Babe
(K)Ward, Shirley
(K)Warwick, Eleanor
Washington, Katie
Watkins, Joy
Watkins, Peggy
(K)Watson, Jean
Watson, Mrs. Fay
(K)Wester, Pearl
Weeks, Mae
Weeks, Grace
Weisner, Elveta
Wellington, Ed
Welchman, Mrs. Beth
Wendel, Daisy
Wentz, Miss C. W.
West, Mrs. W. H.
West, Kathern
Weston, Mrs. C. G.
White, Mrs. Thos. V.
White, Thelma
Whithead, Dorothy
Whitman, Joe
(K)Wilson, Pauline
Whitrow, Mrs. E.C.
Whitrow, Betty
(K)Willard, Evelyn
(K)Williams, Eula
(L)Williams, Margaret
(K)Willis, Babe
(K)Wilson, Rosalee
(K)Wilson, Bobbie
(K)Wilson, Ursula
Wilson, Mrs. Russ
(K)Wilson, Zella
(K)Wimby, Mrs. R. C.
Wines, Mae
Winters, Frances
Winters, Stella
Winters, Rita
Wolf, Victoria
Woodrow, Mrs. H.C.
Woods, Mrs. E. G.
Woods, Mrs. Fredrick
Woods, Violet
(K)Woods, Betty
(K)Woods, Edith
Wyncke, Marie
Wuth, Mrs. Ed.
Wright, Mrs. Georgia
Wright, Louise
Wynn, Rose
Yelita, Ruth
Yelita, Jay
Yancy, Mrs. Ada
Yearwood, Helen
(K)Yeoman, Betty
(K)Young, Billie
Young, Jean
Young, Ruth
Young, Cathryn
Young, Frances
(K)Zella, Virginia
Zemur, Margaret B.
Zettell, Juliet
Zimmerman, Irma
Acker, Albert
Abel, Hassen Ben
Ackley, Independent
Ackman, Teddy
Ackerman, W. G.
Adair, Art
Adams, Steve

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Coben, Mrs. Herman
Collins, Annabelle
Collins, Tullie
Colton, Sunny
Combs, Thelma
Connelly, Grace
Connelly, Lenora
Connors, Mrs. Jimmy
Connor, Mrs. Sue
Copeland, Mrs. Andrew
Corbin, Edie
Correll, Peggy
Correll, Marie
Coulter, Claire
(L)Coville, Billie
(K)Cover, Lena
Cowell, Della
Coy, Mrs. Sonia
Coyno, Miss M. E.
Craig, Maria
Cramer, Flora
Cramer, Mrs. Albert
Craner, Francis
Crawford, Antonett
Crisman, Henrietta
Cross, Lenora
Cummins, Virginia
Cumpton, Mrs. O. D.
Cumpton, Mrs. O. D.
Cunningham, Mrs. John
Curtis, Vivian
Curtis, Valerio
Dale, Delle
Dale, Viola
Dale, Dolly
Dale, Annette
Danks, Mrs. T. A.
Dare, Jessie
Dare, Ethel
Darker, Mrs. R. B.
Darley, Margie
Darrell, Emily
Daugherty, Beasle
Davidson, Ray
Davies, Anne
(K)Davis, Billie
Eddy, Three Sisters
Eggleston, Sue
Elbridge, Ada
Elkins, Helen
Ella, Hazel
Ella, Mrs. Jimmie
Ella, Mrs. J. O.
Emerson, Phyllis
Emerson, Phyllis
Emery, Lillian
Emmet, Georgia
Evans, Mrs. E. A.
Erickson, Evelyn
Erik, Jennie
Emmonds, Elsie
(K)Evans, Marcell
Evans, Mrs. Ed A.
Ewell, Peggie
Fahl, Cecil
Fair, Maud
Fairchild, Nellie
Farmer, Mrs. Eddie
Farrar, Katherine
(K)Farrell, Billie
Farring, Julia
Farrwell, Lucille
Fausst, Margaret
Faxon, Mrs. E. A.
Fayette, Mrs. M. D.
Felton, Dolly
Ferry, Leah
Fink, Mrs. F. W.
Fisher, Mrs. John
Fisher, Mrs. Harry P.
Fleher, Miss D. E.
Fitzgerald, Kathryn
Fleming, Mrs. Mary
Fleming Sisters
Fleming, Mrs. Curtis
Florette, Miss
Flora, Lillian
(K)Fonght, Lucille
Fox, Rose
Fox, Lillian
Fox, Ethel R.
Foxworth, Marie
Frazier, Jr., Mrs. E.
Frazier, Jr., Mrs. E.
Grantleigh, Louise
Gray, Eleanor
Gray, June
Green, Ruth M.
Greenman, Dorothy
(K)Greenway, Dot
(K)Griffin, Ethel
Grimes, Fosta
Gruber, Mae
Hahn, Dolly
Hall, Francis
Hall, Bobette
Hall, Miss J. C.
(K)Hall, Nellie B.
Hall, Betty
Hammond, Grace
(H)Harding, Jean
Hargis, Helen
Harris, Mrs. Rhea
Harrell, Gabl
Harrigan, Dorothy
Harrington, Hazel
(K)Harris, Mrs. Jack
Harris, Grace
Harris, Mrs. Jimmie
Harris, Mrs. Harry
Harris, Marion
Harrington, Ruth
Harrold, Mrs. Evelyn
Harte, Hazel
Hartman, Dorothy
Hartman, Pauline
Hartman, Dorothy
Harvey, Betty
Harvey, Margaret
(K)Hatfield, Fanny
Hawkins, Myrtle
Hawkins, Fern
Hawes, Mrs. Margaret
Hayden, Lizzie
Hegner, Frankie
Holley, Jane
Henderson, Ella
Henry, Mrs. Beatrice
Herbert, Mrs. F. C.
Herbert, Mrs. Ralph
Hickner, Annabelle
Hiches, Esther
Hill, Mrs. M. C.
Hiltbrunner, Victoria
Johnson, Corinne
Johnson, Grace
Johnson, Goldie
Jolly, Babe
Jones, Mrs. Jessie
Jones, Miss E. E.
Jones, Thelma
Jones, Juanita
Jones, Lillian
Jordan Sisters
Joyce, Margaret G.
Joyce, Sunshine
Kall, Florence
Kamiki, Lani
Karr, Stella
Kaye, Muriel
Keen, Della
Keller, Gusie
Kelly, Ida, C.
Kelly, Mrs. Rhea
(K)Kelly, Frankie
(K)Kelly, Violet
Kendal, Miss J. L.
Kendall, Josephine
Kendall, Florence
Kennedy, Ethel C.
Kennedy, Ethel E.
Kientzer, Betty
Kimbert, Nellie
King, Mrs. Kellie
King, Miss Joe
King, Mrs. Howard
(K)Kirkwood, Estelle
Kirkwood, Estelle
(K)Keller, Josephine
Kolb, Mrs. S. M.
Kolb, Elsie
Koonz, Lauretta
Koster, Ethel
Kover, Mrs. Mary
(K)Kramer, Dorothy
Kriebel, Toots
Krohn, Wilma
Kuhn, Madelon
LaBelle, Ruby
LaBerta, Billy
LaBoeye, Doris
LaGar, Birdie
LaGrange, Josephine
LaMont, Dorothy
LaMont, Eva
LaPiere, Jean
LaPlant, Lillian
(K)LaPorte, Ione
(K)LaPorte, Pat
Lynch, Nan
Lynch, Mrs. Bob
Lynch, Mrs. Emma
Lynn, Mrs. Agnes
Lyons, Mrs. C. J.
McBride, Mrs. J. C.
McCann, Gertrude
McConnell, Mrs. J. R.
McCormack, Mabel
McCormick, Merry
McDonald, Elsie
McDonald, Adorre
McDonald, Margaret
(K)McDougal, Grace
McFall, Mae
McGinnis, Vera
McGlynn, Molly
McKenzie, Mrs. Fionnie
McLemore, Mrs. Vester
McLain, Mrs. Bob
MacMabun, Mrs. P. I.
McMillen, Gladys
McMullen, Mrs. Geo. P.
McNeice, Mrs. J. A.
McPherson, Mary
McKay, Dorothy
McKay, Babs
Maddoux, Marie
Madison, Marie
Mahlerick, Adorre
Mahakala, Jane
Malikau, Mrs. J. K.
Mandick, Leona
Mann, Betty
Manning, Mrs. Alice
Manning, Helen
Manors, Miss D.
Marcel, Edith
Marion, Marie
Marsh, Mrs. E. O.
Martin, Frankie
Martin, Margie
Martin, Len
Marine, Madam
Marshall, Harriett
Martell, Adel
Marshall, Bessie
Martini, Hazel
Montrose, Doris
Moore, Doris
Moore, Edith
Moore, Lucie
Moore, Mrs. B. H.
Moore, Mary
Moore, Mary
Moore, Mrs. Rosina
Moore, Helen
Moore, Vern
Moran, Mrs. W. T.
Morgan, Mrs. John A.
(M)Morgan, Nora
Morrison, Kitty
Morse, Peggy
Morton, Blanche
Murry, Grace
Murry, Margie
Murphy, Rose
Murray, Marion
Murray, Bobbie B.
Murray, May
Murray, Irene
Murray, Mrs. Irene
Myra, Dorothea L.
Naples, Mrs. Chas.
Nast, Avis
Nays, Meridith
Nealey, Mrs. Harry L.
Nelle, Jollie
Nelson, Carolyn
Neuman, Anna
Newell, Georeta
Nord, Mrs. Jack
Norman, Edith
Norman, Ruth
Norman, Mrs. Helen
Norman, Mrs. J. E.
Norton, Beatie
Nowell, Molly
Ogle, Constance R.
Oldham, Madam
Oliver, Mrs. Marie
Oliver, Bobbie
Olson, Lydia
Orr, Dolly
O'Brien, Kitty
O'Brien, Anna
O'Day, Mae
O'Malley, Bessie
O'Neill, Hazel
O'Neill, Dorcen
O'Neill, Babe
O'Quinn, Leona
Owen, Mrs. Chas. V.
Palmer, Mrs. Dave
Palmer, Marie
Parzer, Mrs. Adela
Parks, Mae (M)
Pat, Mrs. Vera
Paulette, Louise
Pearson, Thelma
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Penger, Julia
Pepper, Helen
Perry, Violet
Perry, Grace
Perry, Mrs. Jenny
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Peterson, Virginia
Petra, Gilda
Petrie, Grace
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Pickler, Edna
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Pollette, Laura
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Porter, Mrs. Dolly L.
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Powers, Victoria
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Pritchard, Evelyn
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Rameau, Bessie
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Ransud, Catherine
Rankin, Edith
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Raymond, Mrs. John
Rayner, Madam G.
Redman, Billie
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Reed, Mrs. Milton
Rees, Mrs. Vida
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Reiff, Nellie
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Reich, Mrs. Harry
Reino, Babe
Rhinehart, Stella
Rhodes, Mrs. Opal
Rice, Elsie
Rice, Bessie
Rich, Irene
Rich, Hazel
Richard, Margaret
Richard, Mrs. Pete
Richard, Mrs. F.
Richard, Mrs. M.
Richardson, Florence
Riebel, Pearl
Rielly, Kitty
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Riveland, Daisy
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Roberts, Myrtle
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Rodgers, Josephine
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Selfer, Ruth
Serpentine, Mary
Seymore, Helen
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Shaler, Ted
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Shinn, Mae
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(K)Tashion, Myrtle
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(K)Thomas, Dorothy
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(K)Tomphins, Edith
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Watkins, Peggy
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(K)Wester, Pearl
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Weeks, Grace
Weisner, Elveta
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Adair, Art
Adams, Steve

GENTLEMEN'S LIST

- Acker, Albert
Abel, Hassen Ben
Ackley, Independent
Ackman, Teddy
Ackerman, W. G.
Adair, Art
Adams, Steve







LETTER LIST

(Continued from page 125)

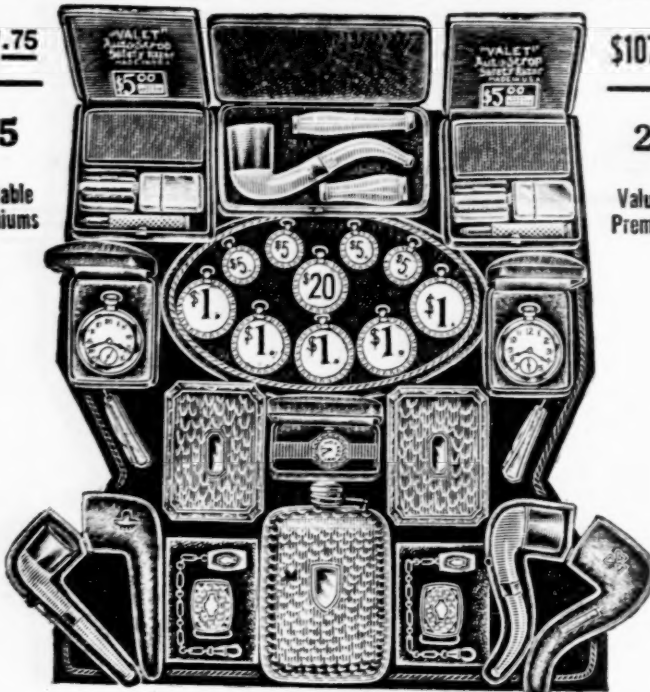
- Quarto, Dom
Quelch, Malcolm C.
Quillen, Clyde
Quinn, Joe
Rafiah, Edw
Radloff, Geo
Radloff, Eddie
Radford, J. N.
Raemler, Jean
Rafferty, Billy
Rains, H. L.
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Ramish, Harry
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Young, Floyd
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Younger, Bruce
Youngster, L. C.
Zacardi, Harry
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Zarroe, Walter
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KORAN GROTTTO CIRCUS AT PHILLY SCORES HIT

Philadelphia, Pa., Sept. 16.—Saturday night saw the closing of the Koran Grotto Circus after fifteen busy days at the Kensington and Sedgely avenue show grounds. From the opening performance, on Labor Day night (the show was to open with matinee, but delay in arrival of side walls of tent from Chicago made this impossible), every night showed increasing business. Four capacity audiences and a wonderful crippled children's matinee, with guests from all the city hospitals and orphanages, were the outstanding features of the last week. The show itself was highly spoken of and many kind things were said to General Manager William B. Naylor for the smooth manner in which the performance was given. The Koran Grotto patrol and twenty-five cadets were very active in handling the crowds and concessions. A noticeable feature was the excellent lighting arrangements, especially over the ring. Manager Naylor had a very attractive program, with about everything that goes to make a circus. The excellent musical program was in the hands of Ercolo Durlano and his band of twenty pieces from Woodside Park, and the following acts delighted the big crowds with their efforts: Carrie Royal and "Mug-gins", the great "single" pachyderm; Aristo's Dogs, Ponies and Goats; Lowande, on the bounding rope; Etz Duo, gymnasts; the Rhoda Royal menage and trick horses; Raymond Trio, in a dazzling high-wire and iron-jaw act; Happy Mack and his troupe of five white-faced "loopy", and Paul and Louise, who gave a graceful and finished performance at lofty heights, concluding with a sensational "break-away" by Miss Louise, a feat done just a little different than any other act of similar type. The following letter received by Mr. Naylor, written by Miss Kershaw, who is in charge of the Shriners' crippled children, will speak for itself: "Philadelphia, Pa., September 14. "My Dear Mr. Naylor—This comes to thank you and the members of your circus for the great pleasure you gave our crippled children on Wednesday afternoon. You packed those two hours so full of joy and happiness with just the kind of good and healthy entertainment that is so pleasing and satisfying to children. I can still hear the echo of their laughter over the antics of the trained mules and the clowns. You have an exceptionally good show. Please have your 'troupe' give our heartiest thanks for their courtesy to those crippled kiddies. It helped make a wonderful afternoon for us all. (Signed) ELEANOR MOORE KERSHAW " The following staff were capable assistants to Mr. Naylor: A. G. Lowande, ringmaster; George Snow, in charge of concessions; Ralph McHenry, superintendent; James Buck, property master; Ercolo Durlano, musical director. Saturday night a steel engraving of the White House, autographed by Mrs. Grace Coolidge and presented to Manager Naylor to be sold for the circus fund, brought in a goodly sum of money. Local papers carried stories featuring this gift, the first given by Mrs. Coolidge after becoming the "first lady". A number of engagements are already booked for this aggregation, but this will be the last outdoor. Many well-known showmen visited the lot during the two weeks and all expressed their admiration for the neat manner in which the show was handled. FRED B. NAYLOR (Press Agent with the Show).

Philadelphia, Pa., Sept. 16.—Saturday night saw the closing of the Koran Grotto Circus after fifteen busy days at the Kensington and Sedgely avenue show grounds. From the opening performance, on Labor Day night (the show was to open with matinee, but delay in arrival of side walls of tent from Chicago made this impossible), every night showed increasing business. Four capacity audiences and a wonderful crippled children's matinee, with guests from all the city hospitals and orphanages, were the outstanding features of the last week. The show itself was highly spoken of and many kind things were said to General Manager William B. Naylor for the smooth manner in which the performance was given. The Koran Grotto patrol and twenty-five cadets were very active in handling the crowds and concessions. A noticeable feature was the excellent lighting arrangements, especially over the ring. Manager Naylor had a very attractive program, with about everything that goes to make a circus. The excellent musical program was in the hands of Ercolo Durlano and his band of twenty pieces from Woodside Park, and the following acts delighted the big crowds with their efforts: Carrie Royal and "Mug-gins", the great "single" pachyderm; Aristo's Dogs, Ponies and Goats; Lowande, on the bounding rope; Etz Duo, gymnasts; the Rhoda Royal menage and trick horses; Raymond Trio, in a dazzling high-wire and iron-jaw act; Happy Mack and his troupe of five white-faced "loopy", and Paul and Louise, who gave a graceful and finished performance at lofty heights, concluding with a sensational "break-away" by Miss Louise, a feat done just a little different than any other act of similar type. The following letter received by Mr. Naylor, written by Miss Kershaw, who is in charge of the Shriners' crippled children, will speak for itself: "Philadelphia, Pa., September 14. "My Dear Mr. Naylor—This comes to thank you and the members of your circus for the great pleasure you gave our crippled children on Wednesday afternoon. You packed those two hours so full of joy and happiness with just the kind of good and healthy entertainment that is so pleasing and satisfying to children. I can still hear the echo of their laughter over the antics of the trained mules and the clowns. You have an exceptionally good show. Please have your 'troupe' give our heartiest thanks for their courtesy to those crippled kiddies. It helped make a wonderful afternoon for us all. (Signed) ELEANOR MOORE KERSHAW " The following staff were capable assistants to Mr. Naylor: A. G. Lowande, ringmaster; George Snow, in charge of concessions; Ralph McHenry, superintendent; James Buck, property master; Ercolo Durlano, musical director. Saturday night a steel engraving of the White House, autographed by Mrs. Grace Coolidge and presented to Manager Naylor to be sold for the circus fund, brought in a goodly sum of money. Local papers carried stories featuring this gift, the first given by Mrs. Coolidge after becoming the "first lady". A number of engagements are already booked for this aggregation, but this will be the last outdoor. Many well-known showmen visited the lot during the two weeks and all expressed their admiration for the neat manner in which the show was handled. FRED B. NAYLOR (Press Agent with the Show).

AUXILIARY HOLDS FIRST MEETING OF THE SEASON Chicago, Sept. 15.—The Ladies' Auxiliary of the Showmen's League held its first meeting of the season last evening with all officers present. A get-together meeting is being planned for October and the chairman has been offered prizes for a membership drive to start now and end in December.

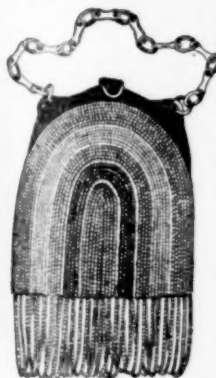
NOVEL TIE!! Silk Ties set with FLASHY STONES Reproductions of Diamonds, Emeralds, Rubies, Etc. \$4.75 Per Dozen 25% Deposit, Balance C. O. D. KAISER-ROYAL NECKWEAR CO. 692 Broadway, NEW YORK.

YES, WE HAVE NO BANANAS BUT WE HAVE PLENTY OF WHIPS —AT— \$6.75, \$7.50, \$8.00, \$8.25 and \$10.50 Per Gross We guarantee these to be the best Whips on the market. If you don't think so, return them at our expense. Also don't forget that we are selling AIR BALLOONS, at \$2.00 and \$2.50 per gross TRANS. GAS BALLOONS, at \$3.00 " " Belgian Squawkers, at \$2.25 and \$2.50 " " And The Good FLYING BIRD With The Decorated Sticks, at . . . \$5.75 per gross We require a 25% deposit on all orders. DAVISON & FELD "SELL WHAT SELLS" 600 Blue Island Avenue, CHICAGO, ILL.

THE SIMPLEX TYPEWRITER A West Virginia customer writes: "I would not part with the Simplex for five times what I paid for it." A Connecticut customer writes: "My little girl is well pleased with the Simplex." Agents wanted. Only \$2.75, cash or O. D. Hurry your order. We thank you. Ward Pub. Co., Tilton, N. H. FOR SALE TEN GOOD SHOW WAGONS All in good condition. Can be bought at a real bargain. Address MAX GLOTH, 847 E. Ohio St., N. S. Pittsburgh, Pa.



BUSINESS BOOMING SPECIALS



BB. 786—Beaded Bag, handsome design, shell frame and beaded handle, satin lined. While they last.

Each \$1.75

BB. 790—Beaded Bag, as above, extra large size, beautifully assorted floral designs. SPECIAL.

Each \$2.50

BB. 798—Beaded Bag, gold plated frame and chain handle. Extra special value. While they last.

Each 75c

BB. 215—German Opera Glasses, very flashy, packed each in imitation leatherette case. Very good premium.

DOZEN \$3.00



BB. 829—German Harmonicas, finely nickel-plated covers, two metal plates, accurately tuned reeds, colored frame. Length, 4 inches. Each in box.

SPECIAL, Gross \$3.75

Write for Catalog No. 88, which is just off the press, featuring Aluminum Goods, Mama Dolls, Lamp Dolls, Plume Dolls, Silverware, Firearms, Beaded Bags, Blankets, Umbrellas, Slum Goods, Jewelry and thousands of other items suitable for the concession trade.

BUY WHERE YOU CAN BUY RIGHT

Send us your order. We will fill it for you right, as we know how. Positively no goods without a deposit.

M. GERBER'S

Underselling Streetmen's Supply House.

545 Market Street, PHILADELPHIA, Pa.

BUCK-BOARDS

ALL SIZES—100 HOLES TO 4,000 HOLES. HAND FILLED—PROTECTED NUMBERS



Doz. Base Ball Boards, \$6.00 Put and Take Boards, 6.00 Poker Hand Boards, 10.00

Sample of any one sent, prepaid, \$1.00.

NEW CIRCULAR KNIFEBOARD, 800 in Four Colors, 400 and 1,000-Hole Size.

Get our descriptive circular on our new 100-Hole Board, that takes in \$15.00. Write for our new Price List and Discount Sheet before you place your order.

BUCK-BOARD MFG. CO.

3727 Milwaukee Ave., CHICAGO

High-Class Dolls,

Doll Lamps and Parlor Lamps

AT THE RIGHT PRICES

C. F. ECKHART & CO.

315 National Ave., MILWAUKEE, WIS.

MUSICIANS WANTED

Salary, Cornet, \$25; Saxophone, \$24. Positively all winter job. Wire ARIZZOLA'S BAND, Bridgeton, N. J., this week; Waverly, Va., next week.

If you write to an advertiser mention The Billboard.

ADDITIONAL ROUTES (Received Too Late for Classification)

All-American Shows, Nip Butts, mgr.: (Fair) Hollis, Ok., 17-22. Arizona Cowboy Co., with Harry Foster: Strong, Me., 19. Barnes, Al G., Circus: Fort Scott, Kan., 24; Pittsburg 25; Parsons, Kan., 26; Vinita, Ok., 27; Sapulpa 28; Okmulgee 29. Brown & Dyer Shows: (Fair) Allentown, Pa., 17-22. Campbell's, Wm., New Orleans Minstrels: Cotter, Ark., 29. Christy Bros. Circus: Williamson, N. C., 21. Cole Bros. Circus: Arcadia, Kan., 21. Corey Greater Shows, E. S. Corey, mgr.: Wilcox, Pa., 17-22; (Fair) St. Marys 24-29. Dixieland Shows (Correction): Mounds, Ill., 17-22. Dodson's World's Fair Shows: (Fair) Cleburne, Tex., 17-22; (Fair) Tyler 24-29. Duttons, The: (State Fair) Nashville, Tenn., 17-22; (Fair) Knoxville 24-29. Empire Greater Shows: (Fair) Deer Lodge, Tenn., 26-29. Golden Bros. Circus: Dickson, Tenn., 24; Waverly 25; Paris 26; Martin 27; Dyersburg 28; Covington 29. Hagenbeck-Wallace Circus: Waco, Tex., 19; Temple 20; Austin 21; San Antonio 22. Hammet, Magician, under canvas: Oxford, N. J., 19-22. Hello, Rufus, Leon Long, mgr.: Lewisburg, W. Va., 19; Covington, Va., 20; Clifton Forge 21; Staunton 22; (Hampton) Roanoke 24-26; Christiansburg 27; Pulaski 28; Wytheville 29. Isler Greater Shows, Louis Isler, mgr.: (Fair) Wahoo, Neb., 17-22; Falls City 24-29. Lachman Shows: Denver, Col., 17-22. Main, Walter I. Circus: Coatesville, Pa., 24; Chestertown, Md., 25; Easton 26; Cambridge 27; Salisbury 28; Georgetown, Del., 29. Mau's, Wm. W., Greater Shows: Mecca, Ind., 17-22. Ogden Sisters: (Electric) Kansas City, Kan., 20-22; (Electric) St. Joseph, Mo., 23-26; (Novelty) Topeka, Kan., 27-29. Princess Olga Shows, F. W. Wadsworth, mgr.: Metropolis, Ill., 17-22. Proctor Bros. Highbinders, Geo. H. Proctor, mgr.: Hoxie, Kan., 17-22. Reiss, Nat. Shows: Poplar Bluff, Mo., 24-29. Riley, Matthew J. Shows: Scranton, Pa., 17-22. Rinley's, Geo. W., Vaudeville-Picture Show: Raymondville, N. Y., 17-22. Robinson, John, Circus: Asheville, N. C., 24; Spartanburg, S. C., 25; Gastonia, N. C., 26; Greenville, S. C., 27; Anderson 28; Greenwood 29. Rubin & Cherry Shows (Correction): Bessemer, Ala., 17-22; Huntsville 24-29. Schwable Amusement Co.: Morehouse, Mo., 17-22. Sell-Photo Circus: Paragould, Ark., 24; Batesville 25; Newport 26; Little Rock 27; Hope 28; Texarkana 29. Smith Greater Shows: Chatham, Va., 17-22. Smith Greater United Shows: Baraboo, Wis., 17-22. Snapp Bros. Expo. Shows: Lemars, Ia., 17-22. Sparks' Circus: Jonesboro, Ark., 19; Blytheville 20; Sikeston, Mo., 21; Caruthersville 22; Clarkdale, Miss., 24. Sterling Rose Trio (Orpheum) Kenosha, Wis., 21-22; (Rialto) Racine 23-24; (County Fair) Wilmet 25-27. Sunshine Expo. Shows: Tusculum, Ala., 17-22. West Shows (Correction): Asheville, N. C., 17-22; Mt. Airy 24-29. Wolfe, T. A. Shows: Washington, D. C., 17-22. World Bros. Circus: Tablequah, Ok., 24. Wortham's World's Best Shows: Sioux City, Ia., 17-22.

MORRIS & CASTLE SHOWS

Enjoy Good Date at Chippewa Falls

Chippewa Falls, Wis., Sept. 13.—The Morris & Castle Shows are enjoying their best fair date so far this season at Chippewa Falls, the Northern Wisconsin State Fair. As usual, the shows got in an extra day, Monday, before the opening of the fair, and this itself will swell the receipts for the week.

The newspapers of Chippewa Falls and the adjoining town of Eau Claire have been more than liberal with the amount of space given to the midway attractions. In the fair edition of The Chippewa Herald two-thirds of a page was given to the Morris & Castle Shows, and their review, written after the opening day, was placed on the top of the front page with a double-column heading, in which they praised the Morris & Castle organization.

One feature of this fair provided by its genial and courteous secretary, A. L. (Archie) Putnam, was the putting of a preparation on the roads and walks, also in front of the grand stand, which keeps down the dust—most unpleasant on most fair grounds—and he remarked to the writer, "If Ross, at Superior, can have a 'Fair of Lights' then I am certainly going to start something in having a 'Dustless Fair' in Chippewa."

Attendance at this fair has exceeded any year previous and they have experienced the coldest weather ever during the fair so far; in fact, it was so cold last night (Wednesday) around the diving show tank a thin surface of ice had formed. But Harry Calvert's great bunch of local diving girls went thru the whole afternoon and evening performances without a murmur.

Mr. Johner, general representative, returned to pay the show a visit early in the week, after a visiting tour of several of the other midway attractions at various fairs. He is a "gentleman of leisure," having had the show booked up solid for the entire season over two months ago.

Two adjoining fair secretaries were present besides Les G. Ross, of Superior, Mr. Phron, from Wausau, and Mr. Van Auken, from La Crosse, where the Morris & Castle Shows erect their amusement city next week.

Several cities are bidding for the winter quarters for this thirty-car amusement enterprise. JOE S. SCHOLIBO (Director of Publicity).

JOIN COAST ASSOCIATION

Chicago, Sept. 15.—While in Chicago Mr. Haller persuaded Tom Johnson, Col. Fred J. Owens and Mrs. Owens to join the Pacific Coast Showmen's Association. This meant, naturally, that Mrs. Owens joined the Ladies' Auxiliary of that order. Incidentally Mrs. Owens was the first lady in Chicago to join that branch of the Coast Showmen's Association.

Advertisement for pocket knives with a grid showing various models and prices. Text includes 'NO WAITING', '5c', 'POCKET KNIVES?', and 'ALL BRASS LINED 2 BLADE DOUBLE NICKLE BOLSTERS HIGH GRADE AMERICAN STEEL'.

Advertisement for fountain pens with a grid showing various models and prices. Text includes 'WHO WINS ONE OF THESE WONDERFUL 14K SOLID 5c GOLD FOUNTAIN PENS', 'LAST PUNCH TAKES \$10 WORTH OF FOUNTAIN PENS SPECIMEN SET', and 'EVERY ONE OF THESE FOUNTAIN PENS GUARANTEED TO GIVE SATISFACTION'.

2 BIG VALUES

THAT WILL BRING HOME THE MONEY

\$4.75 \$4.75

No German or Domestic Junk ALL HIGH-GRADE KNIVES

14 Large, 2-blade, brass-lined, life-like colored Art Photos, all double silver bolstered Pocket Knives, including an extra large Jack Knife for last punch and an 800-hole salesboard. When sold brings in \$49.00.

NO. 905—SAMPLE OUTFIT, EACH \$5.25 25 LOTS, EACH 3.00 50 LOTS, EACH 4.75

No. B920—14 Art Photo Handle, 2-Blade, Brass-Lined Knives, including a double bolstered Knife and 800-Hole Salesboard. PER OUTFIT \$3.75 Either above assortment on a 1,000-Hole Board, 25c more.

1—\$10 Value Pen and Pencil Set, with a full mounted Gold-Filled Fountain Pen and a fine Propelling Pencil, each in box. 1—\$4.00 Value Colored Pyraline Fountain Pen. 2—\$3.50 Value Fancy Full Mounted Fountain Pens. 6—Fine \$2.50 Value Fountain Pens, Self-Filler.

All above with 14K. solid Gold Pen Points, and are self-fillers.

All complete on a 1,000-Hole Sales Board. When sold brings in \$50.00. If you wish to change to 10c, to bring in \$100.00, let us know.

No. 916. Complete

\$12.50

25% with order, balance C. O. D. Send for our Big Catalogue of Novelty Sales Assortments and Premium Goods, just out.

HECHT, COHEN & CO.

201-205 Madison St., CHICAGO, ILL.

Famous Leonardo Pearls

Advertisement for Leonardo Pearls jewelry. Text includes '\$1.25 EACH In Doz. Lots', 'Pearls Leonardo', and 'HOUSE OF HEIMAN J. HERSKOVITZ'.

Beautiful high lustre 2 1/2-inch Leonardo Pearls, in pink, cream or white, with Sterling Silver Safety Clasp. Specify colors when ordering. Absolutely indestructible and carrying our iron-clad guarantee and tag. Put up in elaborate silk-lined display box. 25% deposit must accompany all C. O. D. orders. 85 BOWERY, (Local and Long Distance Phone, Orchard 391) NEW YORK CITY.



Here's A Premium That Will Make Big Money For You

KIRCHEN'S "Radiant-Ray" 9 LIGHT High Handle (Mazda) ELECTRIC LIGHT FLOWER BASKET

FINEST PREMIUM ON THE MARKET TODAY FOR CONCESSIONAIRES and SALESBOARD OPERATORS

Stands 22 inches high. Made of steel. Beautifully colored and finished in two-tone bronze effects. Filled with 9 large size American Beauty Roses, each with a genuine Mazda colored electric bulb inside. Equipped with 9 sockets, 9 bulbs, plug and 6 ft. cord.

\$4.50 Each in Dozen lots. Sample sent for \$5.00

We also have other Electric and Non-Electric Flower Baskets, all prices. Write for new WHOLESALER PRICE LIST. KIRCHEN BROS. Manufacturers, 222 W. Madison Street, CHICAGO, ILL.

BEAUTIFUL HAIR SQUATS

Four colors of hair, six colors of bathing suits. The best Squat on the market. \$16.50 per 100. Packed in barrels, 120 to 128. ORDER A BARREL TODAY. HAIR MIDGETS, \$6.50 per 100. No. 1 BEAUTY DOLLS, with long Curls and Plume Dresses, \$35.00 per 100. TINSEL DRESSES, \$9.00 per 100. One-half cash, balance C. O. D.

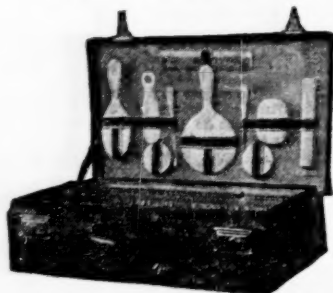
MAIN ST. STATUARY & DOLL FACTORY, 608 Main St., Kansas City, Mo.



FOR COMPLETE SATISFACTION DEAL WITH US

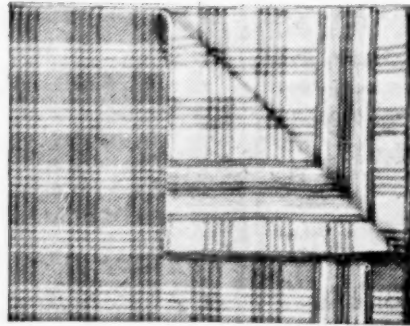


No. 76 (Code Name "Lace")—22-inch Doll  
Lams. Wood pulp composition, high lustre  
eyes; hoop-skirt and bloomers. Lace and  
tinsel trimming. Packed 6 dozen in case.  
**\$11.50 Per Dozen**



**OVERNIGHT CASES**  
**\$4.00**

No. 256—Code Name "Sam"—20-inch Overnight  
Case, well finished, lined pink or blue, with 10  
useful implements. Note improved round mirror.  
Entire case exactly as shown.



**BLANKETS**  
**AT LOWEST PRICES**

NOBODY CAN SELL THEM FOR LESS  
MANY HOUSES ARE ASKING MORE

ESMONDS—Code Name "Esmond"—66x80, as-  
sorted patterns and colors..... **\$3.50**  
BEACON WIGWAMS—Code Name "Wigwam"—  
66x80, fully bound..... **\$3.50**

ONE PRICE ONLY FOR ALL CUSTOMERS.  
CONSTANT CO-OPERATION.  
LIGHTNING SERVICE—SAME DAY SHIPMENTS.  
BIGGEST VALUES FOR YOUR MONEY.

Write for Our Complete 1923 Catalog.

BLANKETS, DOLLS, SILVERWARE, CLOCKS,  
JEWELRY, LAMPS, WHEELS, PADDLES;  
in fact, everything needed by the Concessionaire.

Use Code Names when wiring orders.  
25% Deposit With Orders, Balance C. O. D.

**FAIR TRADING CO., Inc.**

307 6th Avenue, NEW YORK  
PHONES: Watkins 10401—10402



No. 101 (Code Name "Agnes")—Four-  
piece Chocolate Set. Mighty fine set and  
big flash for the money. **Price per Set, \$3.00.**

**DON'T FORGET SILVER**

It is still a big number with the boys who  
are using it. We carry a complete line.

**ALUMINUM  
KETTLES**

FOR FRUIT  
AND GROCERIES

Still Going Strong!



No. 109 (Code Name "Bernice")—Fine,  
well finished paneled Kettle, 8-qt. size, 90c Ea.

No. 324 (Code Name "Preserve")—  
Same finish, 6-qt. size, 75c Ea.

**"WHAT'S WRONG  
WITH BURLESQUE?"**

(Continued from page 34)

viewing burlesque shows we haven't seen five agents in our office. Admitted that we do occasionally see them on the Columbia Circuit, seldom if ever do they have a program of their show with them, nor can they tell if there are any changes in the cast.

By special request of the Columbia Amusement Company we are now reviewing Columbia Circuit shows at the Columbia Theater, Monday matinees, and wiring it to Cincinnati for publication the same night. There is always chance of errors in a wired review, and in order to get the names and characterizations in their proper places we endeavor to get the printed program by the preceding Friday for the purpose of mailing the heading of our review and avoiding errors in names, at the same time saving time, labor and expense of putting it on the Monday wire.

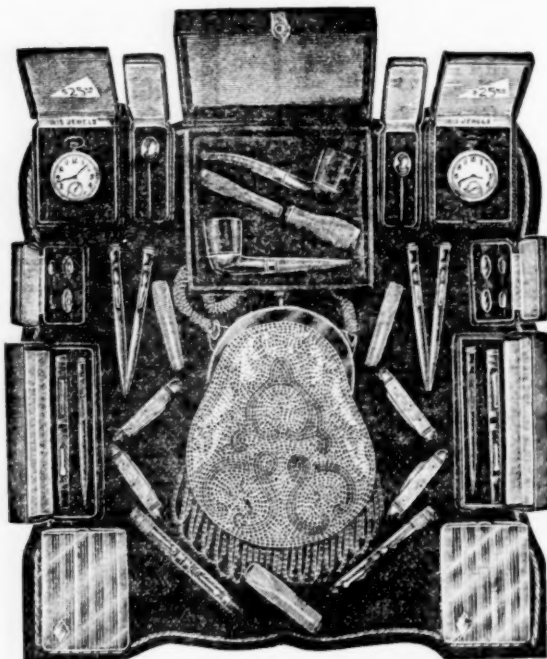
Only a week ago we requested the treasurer of the Columbia Theater to advise the agent of the coming show to call on us in order that we could get the program. The message was delivered to the agent and ignored by him. When we met him later on the corner he explained that he did not have time to call, nor did he have a program, and he wasn't altogether sure of who was in the cast. It is lack of co-operation on the part of agents and attention to their duties that has resulted in the establishment of a "News Bureau" by the Columbia Amusement Company for the better press publicity of the shows on the circuit, leaving but little for the advance agents to do but put out small stuff, and that will be taken away from them in the very near future and given to local distributors if the agents do not take a tumble to themselves and get on the job and do the work that is required of them.

There is a tendency on the part of house managers on the Columbia Circuit to sit up and take notice of the several changes made in house management this season and several of them are on the job to see that their own agents are making good. Likewise the agents in advance of shows, and some of them are sufficiently courageous to make honest reports to the Columbia Amusement Company on the advance agents who are not making good, and records are now being kept of these agents, and the prospects of them finishing out the season is anything but certain.

When Jimmie Cooper's "Beauty Revue" played the Gayety Theater, St. Louis, three weeks ago, the receipts ran up to over \$16,000,

**\$48.75 Salesboard Operators Who Know Value Buy from Us \$48.75**

We have the Best and Most Attractive Candy Salesboard Assortments on the Market.



Our Candy Salesboard Assortments Can't Be Beat. Send for Circulars.

- LIST OF PRIZES:
- 1—\$25.00 15-JEWEL THIN MODEL WATCHES.
  - 1—\$15.00 PIPE SET.
  - 2—\$10.00 SOLID GOLD FOUNTAIN PEN AND GOLD-FILLED PENCIL SET.
  - 1—\$10.00 BEADED BAG.
  - 2—\$6.00 SOLID GOLD FOUNTAIN PEN.
  - 4—PEARL HANDLE POCKET KNIVES.
  - 4—GOLD-FILLED CLUTCH PENCILS.
  - 2—GOLD-FILLED CUFF LINK SETS.
  - 2—CAMEO SCARF PINS.
  - 2—IMPORTED CIGARETTE HOLDERS.
  - 1—IMPORTED CIGAR HOLDER.
  - 2—FINE QUALITY CIGARETTE BOXES.
- Complete on Velvet Pad, with 2,000-Hole 10c, 2,500-Hole 10c, or 3,000-Hole 10c Board. Price \$48.75  
State size of Board you want. Satisfaction guaranteed or money returned. Cash in full, or 25% with order, balance C. O. D. Send money order or certified check and avoid delay.

**EASTERN STATES TRADING CO.,**

28 WALKER STREET, NEW YORK

more near \$17,000. The week following Cain & Davenport's "Dancing Around" did \$16,085.50, and the glad tidings of unprecedented burlesque receipts for a week were wired by Oscar Dane, manager of the Gayety, to this publication, but neither the manager nor the agent of those shows thought it had sufficient news value to our readers to notify us of this unusual event in burlesque.

Records are being kept of managers of companies as well as agents and unless some of them are sufficiently discerning to "see the handwriting on the wall" there will be a lot of new faces seen in burlesque next season.

That the Columbia Amusement Company has taken cognizance of what Manager Dane is doing to boost burlesque business at the Gayety, St. Louis, is made manifest by a letter sent out of the Columbia Amusement Company's office yesterday, viz.:

"Dear Sir—It is important to you that your printing for St. Louis is shipped to that house at once. Mr. Dane is starting a new mode of advertising and as you know is getting returns. Why not help him? Why wait until you arrive in St. Louis? He wants business, so do you. Why blame it on your paper not being there on time. Get busy; give St. Louis some action; do what you can to help make a big week for your show even if you don't play in St. Louis until the end of the season. Get your printing started now. They only need eight eight-sheets assorted, twelve three-sheets assorted, twenty-five one-sheets assorted and no dates.

"Send samples of your cards, heralds and any small stuff you use. Don't wait. Get busy so we will not have any more complaints on printing not being in different towns.

"Yours very truly,  
"COLUMBIA AMUSEMENT CO.,  
"Sam A. Scribner, Secy. and Gen. Mgr."  
There are other things wrong with burlesque that will receive our attention in coming issues as soon as the data is released by "The Powers That Be". NELSE.

**MUTUAL CIRCUIT**

(Continued from page 34)

acterization, but plays the role too fast due to improper direction, for the make-up and mannerism of Tom Howard call for slow, droll delivery of lines in direct contrast with the fast delivery of Bentley, who has sufficient speed for both of them to keep the show from lagging. Straight Elliott staged the "hypnotic sword" for the comics and it was well worked. Ingenua Lusby put over a song number with



### Agents Wanted To Sell The Roulette Salesboard

Takes in \$15 and pays out \$7.50 in trade. More fascinating than a roulette wheel and more profitable than a slot machine. Interest never wears off.



Agents are selling a gross a day to dealers at \$1.50 each, or \$15.00 per dozen. This is the biggest, swiftest and surest money producer every brought out.

Every sample you sell means a repeat order of one dozen to 100 boards. We haven't a salesman who isn't selling several dozen a day.

A Dividend-Producer for the Merchant—It makes the spare inches of his counter pay big dividends! The board pays for itself the first few minutes of play and makes merchants large earnings.

Start Making Real Money Now—Send for sample dozen for \$9 and you'll be all ready to double your money your first hour out. REMEMBER, YOU CAN'T LOSE, AS WE GUARANTEE YOUR SUCCESS. For \$1 we will send a sample board, or, if you are unable to send for any boards now, be sure and send for FREE descriptive literature on the line of fifty boards that are sure sellers.

FIELD PAPER PRODUCTS CO., PEORIA, ILL.

### BALLOONS WHIPS, NOVELTIES SPECIALTIES, ETC.

- "OAK BRAND" No. 10 Heavy Gas, gold or silver. Per Gross \$ 2.25
  - No. 10 Heavy Gas, transparent. Per Gr. 3.25
  - No. 15 Heavy Gas, 3-Color, with Flag, Uncle Sam, Shield, etc. Per Gross..... 3.75
  - No. 15 Heavy Gas, with animal prints. Per Gross..... 3.75
  - Round Heavy Need Sticks. Per Gross..... 40
  - No. 53C—Large Squawkers. Per Gross.....\$ 2.25
  - "AIRO BRAND BALLOONS"
  - No. 75 Heavy Panel Gas. Per Gross..... 3.75
  - No. 75—Heavy Cannel Gas. Per Gross..... 3.75
  - No. 75—Chink Gas. Per Gross..... 4.50
  - Large Yellow and Blue Flying Birds, with long, soft, decorated sticks. Per Gross..... 5.75
  - Red, White and Blue Cloth Parasols, large size, 8 ribs. Per Dozen..... 3.50
  - Large Assorted Paper Parasols. Per Gross..... 5.50
  - Large Size Fur Bobbing Monkeys, on Strings. Per Gross..... 9.00
  - Baby Duds Pipes. Per Gross..... 7.25
  - Large Size Water Guns... Per Doz., 75c; Gross, 8.50
  - Medium Size Water Guns. Per Gross..... 4.50
  - Rubber Balls, No. 0, Gross, \$1.50; No. 10, Gr., 1.20
  - Best Red Tapes. Per 100.....\$1.25; per 1,000, 11.00
  - Large Size Wine Glasses. Per Gross..... 4.50
  - Best Quality Whips. Gross, \$5.00, \$6.50, \$7.00, 9.00
- Samples of all above, \$1.00, prepaid. Order shipped same day received. Send for our 1923 catalogue, just off the press. It is free. 25% cash with all orders, balance C. O. D.

M. K. BRODY, 1118-1120 S. Halsted Street, CHICAGO.

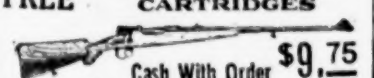
### ATTRACTIVE FAIR PENNANTS



Made up in assorted shades of felt, with a large variety of fair designs, in bright colors. We can stamp the particular name and date of fairs you are interested in or supply you with standard stock designs which can be used anywhere. Write for special price list on Souvenir Fair Pennants.

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a resonant voice that carried to every part of the house, and leading the girls onto the runway gave the patrons just a taste that made them hungry for more.

Straight Elliott and Soubret Bedford in a patter brought on Comic-in-Chief Bentley with his big violin case and miniature violin, singing several parodies that went over for repeated encores, which he (Bentley) fully merited.

May Belle, a slender, stately, blond prima donna, was vocally able and personally attractive in her flash of form in white tights, and on the runway May gave an artistic flash or two and had them calling for more, but her number was well nigh ruined by the offensive "grind" of two fat and flabby choristers, one a red and the other a black-haired girl who played it up unnecessarily strong.

Straight Elliott staged "meeting women with theater tickets" for the comics and feminine principals, followed by the kissing of girls bit for the comics.

Comic Bentley and Prima Belle, in the packing and unpacking dress-suitcase-domestic-quarrel bit, put it over great.

Scene 2 was a street drop for the comics with a profile prop, "women catching auto", for Ingenue Lusby and Soubret Bedford to get out, walk and be inveigled back for a ride, in which double entendre was dominant but worked sufficiently clever to be inoffensive.

Juvenile Raugh proved his ability to put over a blues song in excellent voice, and interpret a card game in a descriptive manner for a big hand.

Scene 3 was a pantomime sketch in which Straight Elliott entices model-posing Prima Belle into his studio and frustrated by the forcible entry of Belle's sweetheart, Juvenile Raugh, for a personal conflict with him. It was decidedly realistic, all the more so as the pantomime was maintained until the finish. During the set posing models were seen thru transparent picture frames on either side of the studio. Taking the act as a whole it was something classy for burlesque and made a fitting finale.

### PART TWO

Comic Bentley came out in front of the drop to boost next week's show.

Scene 1 was an elaborate Hawaiian Island scene of splendor for Straight Elliott and Ingenue Lusby, in song, to herald an approaching ship from which a gangplank was lowered for the company to disembark for an ensemble number in Hawaiian costumes, led in song by Soubret Bedford, who put over her acrobatic dancing in an admirable manner. There are few soubrets that can put it over with the pep and personality that Soubret Bedford can, which made her offensive grind on the runway all the more inexplicable. That it was offensive was made manifest by the exit of two women from the audience while Soubret Bedford was "falling" for encores for a few morally degenerated, while the majority of the audience sat in silent disapproval.

The comics in the "dying-to-live and living-to-die" dialog went over for laughter and applause.

Straight Elliott, staging a "betting-on-boats" gambling bit for the comics, was immensely successful.

Straight Elliott staged the "lost pocketbook, she won't take it", for additional laughter and applause.

Soubret Bedford, in a pick-out number, redeemed herself, and Gilda Brown, Bobby Fields, Miss Lang and Isabel Savoy made good in their respective turns.

Straight Elliott staged the "boose candy" for Comics Bentley and Carlton and Prima Belle worked up a laughing, gown-stripping "jag" exit that was a classic of clean and clever comedy that would have been spoiled by a less clever actress.

A burlesque wedding led up to the closing ensemble.

### COMMENT

The scenery, gowning and costumes are equal to many of the shows on the Columbia Circuit. The book by Tom Howard is a reproduction of the show produced by him for Billy Minsky at the Park Theater, and similar in many respects to the show of Hurtig & Seamon on the Columbia Circuit produced by Joe Rose, formerly producer of Minsky shows at the National Winter Garden.

Since reviewing this show we have been advised by the Mutual Burlesque Association that Soubret Bedford had been misinformed as to what was required of her at the Star, and she has eliminated the offensive grind, which was probably as offensive to her as it was to others. This little girl is sufficiently accomplished as a soubret to make good without resorting to such action, and the choristers who persist in doing so should be driven out of burlesque. That goes for principals as well as choristers. Double entendre if cleverly handled is permissible, but when it becomes lewd those responsible should be given the gate, independent of who or what they are. Bigger and better burlesque depends on cleanliness, and it is imperative that performers give clean performances. If they can not or will not give it in burlesque drive them out and keep them out before the reformers put the ban on burlesque. NELSE.

No. 13

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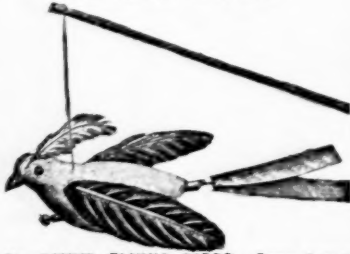
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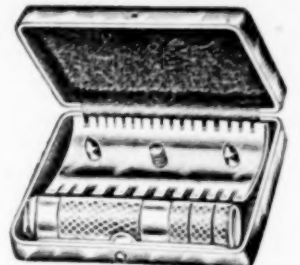
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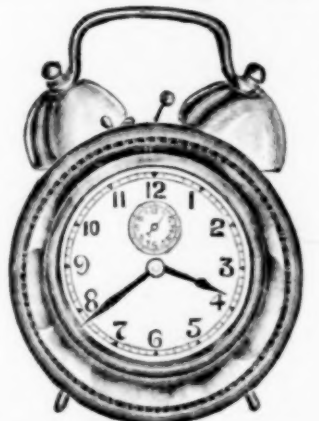
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90 days' free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular rental fee. You keep all money machine takes in during trial period. Comes filled with checks ready to set up on your counter and get the money.

Wire us a deposit of \$25.00 at our expense. Machine will go forward day order is received, balance of purchase price billed C. O. D.

Don't forget to order mints with your machine. Silver King Mint Confections are delicious, wholesome and pure. A case of 1,000 Standard 5c Size Packages for \$15.00. A Box of 100 Packages for \$1.50.

**SILVER KING NOVELTY CO.**  
604 Williams Building, Indianapolis, Indiana

# HOW DO THESE LOW PRICES LOOK?

Just Reply With Trial Order.

Lamp Dolls: 75c—No. A1—12 in. Silk Crepe Shade Lamp—75c  
70c—No. A2—Ostrich Plume Shade Lamp—70c  
65c—No. A3—Parchment Shade Lamp—65c

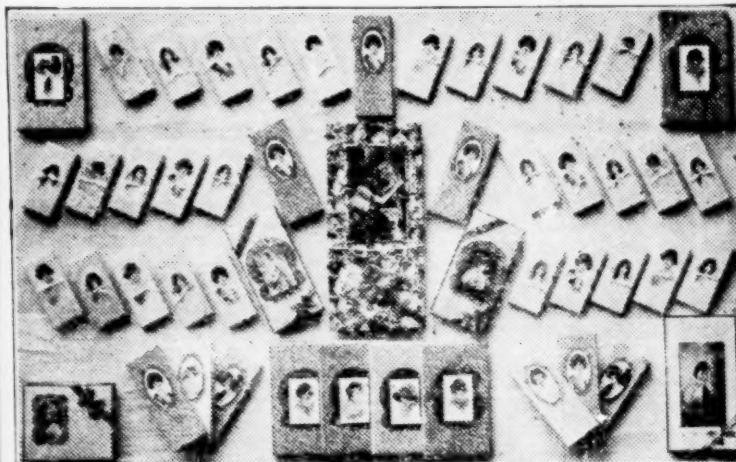
Lamp Dolls are packed 50 to a Case. No less sold.

Remember—Nothing shipped without 1/4 deposit.

**MIDWEST HAIR DOLL FACTORY**  
1720-22-24-26-28 Cherry Street, A. N. RICK, owner Kansas City, Mo.

# Salesboard Operators

OUR OWN SUPREME QUALITY HAND-DIPPED ASSORTED CHOCOLATES ALL NEAT, FANCY BOXES THAT ATTRACT. THE NEWEST AND CLASSIEST LINE OF CANDY ASSORTMENTS ON THE MARKET.



**No. 31—ASSORTMENT**  
34 BOXES  
600-HOLE 5c SALESBOARD FREE  
25—Novelty Candy Packages  
4—50c Boxes  
2—75c Boxes  
2—\$1.00 Boxes  
1—\$5.00 Box  
**Price, \$5.75**

**No. 33—ASSORTMENT**  
48 BOXES  
800-HOLE 5c SALESBOARD FREE  
30—Novelty Candy Packages  
4—50c Boxes  
4—75c Boxes  
3—85c Boxes  
2—\$1.00 Boxes  
1—\$4.00 Box  
**Price, \$8.00**

**No. 29—ASSORTMENT**  
28 BOXES CHERRIES  
600-HOLE 5c SALESBOARD FREE  
15—30c Cherries  
5—50c Cherries  
5—85c Cherries  
2—\$1.50 Chocolates  
1—\$3.50 Chocolates  
**Price, \$7.95**

**No. 28—ASSORTMENT**  
61 BOXES  
1,200-HOLE 5c SALESBOARD—SECTIONAL  
25—30c Boxes  
15—50c Boxes  
5—85c Boxes  
3—\$1.00 Boxes  
2—\$2.50 Boxes  
1—\$3.00 Boxes  
1—\$5.00 Box  
**Price, \$16.35**

### SPECIAL DISCOUNT TO QUANTITY USERS.

Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT

CONCESSIONAIRES—See our previous advertisements in this magazine for prices on attractive packages for the Fairs. TERMS: 25% DEPOSIT ON ALL C. O. D. ORDERS.

**WEILLER CANDY COMPANY**  
227 West Van Buren Street, CHICAGO, ILLINOIS.  
Local and Long Distance Phone: Wabash 9564.

GET CIRCULAR 50 DESIGNS.



# PILLOWS

SILK-LIKE CENTERS—KNOTTED FRINGE  
**\$9.80 For Carnival and Fair Concessionaires**  
Free Catalogue. Quantity Prices.

### BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD

600 Hole Board, 8 Pillows..... \$ 8.00  
800 Hole Board, 12 Pillows..... 11.50  
1000 Hole Board, 12 Pillows..... 12.38  
1000 Hole Board, 16 Pillows..... 15.00  
1500 Hole Board, 71 Prizes: 10 Pillows, 34 Pennants, 21 Dolls, 1 Leather Pillow for last prize 20.00

LOOK—POCKET PULL CARD—LOOK With Genuine Leather Pillow, 50 Pulls **\$2.25**  
Brings \$2.00. Buy by BUY DIRECT FROM MANUFACTURER  
We ship same day order received. For quick service wire money with order. 25% deposit, balance C. O. D.  
Genuine Leather Pillows AND TABLE MATS, \$2.00 EACH  
**WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, DENVER, COLORADO**



SEPTEMBER 22, 1922

# **SERVICE! SPEED!**

BY SPECIAL ARRANGEMENT  
WITH THE  
**WESTERN UNION  
TELEGRAPH COMPANY**

WE NOW HAVE OUR  
**OWN PRIVATE LEASED WIRE**  
CONNECTING  
—ALL DEPARTMENTS!—

**WIRE YOUR ORDERS!**

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**UNIVERSAL THEATRES  
CONCESSION COMPANY**

RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.